This PDF excerpt of *Programs, Courses and University Regulations* is an archived snapshot of the web content on the date that appears in the footer of the PDF. Archival copies are available at [www.mcgill.ca/study](http://www.mcgill.ca/study).

This publication provides guidance to prospects, applicants, students, faculty and staff.

1. McGill University reserves the right to make changes to the information contained in this online publication - including correcting errors, altering fees, schedules of admission, and credit requirements, and revising or cancelling particular courses or programs - without prior notice.

2. In the interpretation of academic regulations, the Senate is the final authority.

3. Students are responsible for informing themselves of the University's procedures, policies and regulations, and the specific requirements associated with the degree, diploma, or certificate sought.

4. All students registered at McGill University are considered to have agreed to act in accordance with the University procedures, policies and regulations.

5. Although advice is readily available on request, the responsibility of selecting the appropriate courses for graduation must ultimately rest with the student.

6. Not all courses are offered every year and changes can be made after publication. Always check the Minerva Class Schedule link at [https://horizon.mcgill.ca/pban1/bwckschd.p_disp_dyn_sched](https://horizon.mcgill.ca/pban1/bwckschd.p_disp_dyn_sched) for the most up-to-date information on whether a course is offered.

7. The academic publication year begins at the start of the Fall semester and extends through to the end of the Winter semester of any given year. Students who begin study at any point within this period are governed by the regulations in the publication which came into effect at the start of the Fall semester.

8. Notwithstanding any other provision of the publication, it is expressly understood by all students that McGill University accepts no responsibility to provide any course of instruction, program or class, residential or other services including the normal range of academic, residential and/or other services in circumstances of utility interruptions, fire, flood, strikes, work stoppages, labour disputes, war, insurrection, the operation of law or acts of God or any other cause (whether similar or dissimilar to those enumerated) which reasonably prevent their provision.

**Note:** Throughout this publication, "you" refers to students newly admitted, readmitted or returning to McGill.
1 Dean's Welcome, page 7
2 Graduate and Postdoctoral Studies, page 7
   2.1 Administrative Officers, page 7
   2.2 Location, page 7
   2.3 Graduate and Postdoctoral Studies' Mission, page 7
3 Important Dates, page 7
4 Graduate Studies at a Glance, page 8
5 Program Requirements, page 8
6 Graduate Admissions and Application Procedures, page 8
7 Fellowships, Awards, and Assistantships, page 8
8 Postdoctoral Research, page 8
   8.1 Postdocs, page 8
   8.2 Guidelines and Policy for Academic Units on Postdoctoral Education, page 9
   8.3 Vacation Policy for Graduate Students and Postdocs, page 10
   8.4 Leave of Absence for Health and Parental/Familial Reasons, page 10
   8.5 Postdoctoral Research Trainees, page 11
9 Graduate Studies Guidelines and Policies, page 11
10 Graduate Student Services and Information, page 12
11 Information on Research Policies and Guidelines, Patents, Postdocs, Associates, Trainees, page 12
12 Browse Academic Units & Programs, page 12
   12.1 Schulich School of Music, page 12
      12.1.1 Location, page 12
      12.1.2 About Schulich School of Music, page 13
      12.1.3 Schulich School of Music Admission Requirements and Application Procedures, page 18
         12.1.3.1 Admission Requirements, page 18
         12.1.3.2 Application Procedures, page 19
         12.1.3.3 Application Dates and Deadlines, page 19
      12.1.4 Schulich School of Music Faculty, page 20
      12.1.5 Master of Music (M.Mus.) Music: Composition (Thesis) (45 credits) , page 22
      12.1.6 Master of Arts (M.A.) Music: Music Education (Thesis) (45 credits) , page 23
      12.1.7 Master of Arts (M.A.) Music: Music Technology (Thesis) (45 credits) , page 23
      12.1.8 Master of Arts (M.A.) Music: Musicology (Thesis) (45 credits) , page 24
      12.1.9 Master of Arts (M.A.) Music: Musicology (Thesis): Gender and Women's Studies (45 credits) , page 24
      12.1.10 Master of Music (M.Mus.) Sound Recording (Non-Thesis) (60 credits) , page 25
      12.1.11 Master of Arts (M.A.) Music: Theory (Thesis) (45 credits) , page 26
      12.1.12 Master of Arts (M.A.) Music Theory (Thesis): Gender and Women's Studies (45 credits) , page 27
      12.1.15 Master of Arts (M.A.) Music: Theory (Non-Thesis) (45 credits) , page 28
      12.1.16 Master of Music (M.Mus.) Performance: Jazz Performance (Thesis) (45 credits) , page 28
12.1.17 Master of Music (M.Mus.) Performance: Early Music (Thesis) (45 credits), page 30
12.1.18 Master of Music (M.Mus.) Performance: Orchestral Instruments, Guitar (Thesis) (45 credits), page 33
12.1.19 Master of Music (M.Mus.) Performance: Collaborative Piano (Thesis) (45 credits), page 36
12.1.20 Master of Music (M.Mus.) Performance: Piano (Thesis) (45 credits), page 38
12.1.21 Master of Music (M.Mus.) Performance: Organ and Church Music (Thesis) (45 credits), page 40
12.1.22 Master of Music (M.Mus.) Performance: Conducting (Thesis) (45 credits), page 41
12.1.23 Master of Music (M.Mus.) Performance: Opera and Voice (Thesis) (45 credits), page 43
12.1.24 Graduate Certificate (Gr. Cert.) Performance Choral Conducting (15 credits), page 46
12.1.25 Graduate Diploma (Gr. Dip.) Performance (30 credits), page 46
12.1.26 Graduate Artist Diploma (Gr. Art. Dip.) Performance (30 credits), page 48
12.1.27 Doctor of Music (D.Mus.) Music: Composition, page 50
12.1.28 Doctor of Music (D.Mus.) Music: Performance Studies, page 50
12.1.29 Doctor of Philosophy (Ph.D.) Music (Composition, Music Education, Musicology, Music Technology, Sound Recording, Theory), page 51
12.1.30 Doctor of Philosophy (Ph.D.) Music: Gender and Women's Studies, page 53
1 Dean's Welcome

To Graduate Students and Postdoctoral Fellows:

Welcome to Graduate and Postdoctoral Studies (GPS) at McGill. You are joining a community of world-class researchers and more than 10,000 graduate students in over 400 programs. GPS is here to support you from admissions through to graduation and beyond. We take a holistic approach to graduate student success; we support not only your academic development, but also your career-planning and professional development, and your well-being and student life. I invite you to consult the website Resources for Your Success, which is a one-stop-shop for the many resources and support systems in place for you across the University.

I would like to wish you all the best in your studies at McGill. We are here to make sure that you have the best possible experience.

Josephine Nalbantoglu, Ph.D.
Dean, Graduate and Postdoctoral Studies

2 Graduate and Postdoctoral Studies

2.1 Administrative Officers

Administrative Officers
Josephine Nalbantoglu; B.Sc., Ph.D.(McG.)
Robin Beech; B.Sc.(Nott.), Ph.D.(Edin.)
France Bouthillier; B.Ed., C/Admin.(UQAM), M.B.S.I.(Montr.), Ph.D.(Tor.)
Lorraine Chalifour; B.Sc., Ph.D.(Manit.)
Elisa Pylkkanen; B.A., M.A.(McG.)

Dean (Graduate and Postdoctoral Studies)
Associate Dean (Graduate and Postdoctoral Studies)
Associate Dean (Graduate and Postdoctoral Studies)
Associate Dean (Graduate and Postdoctoral Studies)
Director (Graduate and Postdoctoral Studies)

2.2 Location

James Administration Building, Room 400
845 Sherbrooke Street West
Montreal QC H3A 0G4
Website: www.mcgill.ca/gps

Note: For inquiries regarding specific graduate programs, please contact the appropriate department.

2.3 Graduate and Postdoctoral Studies' Mission

The mission of Graduate and Postdoctoral Studies (GPS) is to promote university-wide academic excellence for graduate and postdoctoral education at McGill. GPS provides leadership and strategic direction across the university in close collaboration with the academic and administrative units, and the graduate and postdoctoral community.

3 Important Dates

For all dates relating to the academic year, consult www.mcgill.ca/importantdates.
4 Graduate Studies at a Glance

Please refer to University Regulations & Resources > Graduate > : Graduate Studies at a Glance for a list of all graduate departments and degrees currently being offered.

5 Program Requirements

Refer to University Regulations & Resources > Graduate > Regulations > : Program Requirements for graduate program requirements for the following:

- Master's Degrees
- Doctoral Degrees
- Ad Personam Programs (Thesis Option Only)
- Coursework for Graduate Programs, Diplomas, and Certificates

6 Graduate Admissions and Application Procedures

Please refer to University Regulations & Resources > Graduate > : Graduate Admissions and Application Procedures for information on:

- Application for Admission
- Admission Requirements
- Application Procedures
- Competency in English

and other important information regarding admissions and application procedures for Graduate and Postdoctoral Studies.

7 Fellowships, Awards, and Assistantships

Please refer to University Regulations & Resources > Graduate > : Fellowships, Awards, and Assistantships for information and contact information regarding fellowships, awards, and assistantships in Graduate and Postdoctoral Studies.

8 Postdoctoral Research

Students must inform themselves of University rules and regulations and keep abreast of any changes that may occur. The Postdoctoral Research section of this publication contains important details required by postdoctoral scholars during their studies at McGill and should be periodically consulted, along with other sections and related publications.

8.1 Postdocs

Postdocs are recent graduates with a Ph.D. or equivalent (i.e., Medical Specialist Diploma) engaged by a member of the University’s academic staff, including Adjunct Professors, to assist him/her in research.

Postdocs must be appointed by their department and registered with Enrolment Services in order to have access to University facilities (library, computer, etc.).


Guidelines and Policy for Academic Units on Postdoctoral Education

The general guidelines listed below are meant to encourage units to examine their policies and procedures to support postdoctoral education. Every unit hosting Postdocs should have explicitly stated policies and procedures for the provision of postdoctoral education as well as established means for informing Postdocs of policies, procedures, and privileges (e.g., orientation sessions, handbooks, etc.), as well as mechanisms for addressing complaints. Academic units should ensure that their policies, procedures and privileges are consistent with these guidelines and the Charter of Students’ Rights. For their part, Postdocs are responsible for informing themselves of policies, procedures, and privileges.

1. Definition and Status
   i. Postdoctoral status will be recognized by the University in accordance with Quebec provincial regulations. Persons may only be registered with postdoctoral status for a period of up to five years from the date they were awarded a Ph.D. or equivalent degree. Time allocated to parental or health leave is added to this period of time. leaves for other reasons, including vacation leave, do not extend the term. Postdocs must do research under the supervision of a McGill professor, including Adjunct Professors, who is a member of McGill’s academic staff qualified in the discipline in which training is being provided and with the abilities to fulfill responsibilities as a supervisor of the research and as a mentor for career development. They are expected to be engaged primarily in research with minimal teaching or other responsibilities.

2. Registration
   i. Postdocs must be registered annually with the University through Enrolment Services. Initial registration will require an original or notarized copy of the Ph.D. diploma. Registration will be limited to persons who fulfill the definition above and for whom there is an assurance of appropriate funding and where the unit can provide assurance of the necessary resources to permit postdoctoral education.
   ii. Upon registration, the Postdoc will be eligible for a University identity card issued by Enrolment Services.

3. Appointment, Pay, Agreement of Conditions
   i. Appointments may not exceed your registration eligibility status.
   ii. In order to be registered as a Postdoc, you must be assured of financial support other than from personal means during your stay at McGill University, equivalent to the minimal stipend requirement set by the University in accordance with guidelines issued by federal and provincial research granting agencies. There are no provisions for paid parental leave unless this is stipulated in the regulations of a funding agency outside the University.
   iii. At the outset of a postdoctoral appointment, a written Letter of Agreement for Postdoctoral Education should be drawn up and signed by the Postdoc, the supervisor, and the department head or delegate (see template Letter of Agreement and supporting document—Commitments of Postdoctoral Scholars and Supervisors—available at www.mcgill.ca/gps/postdocs/fellows/responsibilities). This should stipulate, for example, the purpose of the postdoctoral appointment (research training and the advancement of knowledge), the duration of the fellowship (financial support), the modality of pay, the work space, travel funds, and expectations and compensation for teaching and student research supervision. Leaves from postdoctoral education must comply with the Graduate and Postdoctoral Studies Policies for Vacation, Parental/Familial, and Health Leave (see section 8.3: Vacation Policy for Graduate Students and Postdocs and University Regulations & Resources > Graduate > Regulations > Categories of Students > Leave of Absence Status). Any breach of these conditions may result in grievance procedures or the termination of the postdoctoral appointment.
   iv. Postdocs with full responsibility for teaching a course should be compensated over and above their fellowship at the standard rate paid to lecturers by their department. This applies to all postdocs, except those for whom teaching is part of the award (e.g., Mellon grantees).
   v. The amount of research, teaching, or other tasks that Postdocs engage in over and above postdoctoral activities should conform to the regulations for Postdocs specified by the Canadian research council of their discipline. This applies to all Postdocs, including those whose funding does not come from the Canadian research councils.

4. Privileges
   i. Postdocs have the same pertinent rights as the ones granted to McGill students under www.mcgill.ca/students/srr, and those granted by the policies listed at www.mcgill.ca/secretariat/policies-and-regulations.
   ii. Postdocs have full graduate student borrowing privileges in McGill libraries through their identity card.
   iii. As a rule, Postdocs who are Canadian citizens or who have Permanent Resident status may take courses for credit. Admission to such courses should be sought by submitting application documents directly to the appropriate program by the Postdoc. They must be admitted by the department offering the courses as Special Students. These Postdocs may only be enrolled as part-time students in non-degree granting programs. They will be charged fees for these courses.
   iv. Postdocs may be listed in the McGill directory. The Computing Centre will grant Postdocs email privileges on the same basis as graduate students upon presentation of a valid identity card.
   v. The Department of Athletics will grant Postdocs access to sports facilities upon presentation of their identity card. A fee will be charged on an annual or term basis.
   vi. Postdocs are mandatory members of the Post-Graduate Students’ Society (PGSS) and an annual association fee is automatically charged. PGSS fees are mandatory. Postdocs are permitted membership in the Faculty Club; an annual fee will be charged for this membership.
   vii. Postdocs are encouraged to participate in Professional Development Workshops provided by Graduate and Postdoctoral Studies and Teaching and Learning services. These sessions are usually free of charge.
   viii. Postdocs have access to the services provided by the Ombudsperson.
   ix. Postdocs may enrol as part-time students in the second language written and spoken English/French courses offered by the School of Continuing Studies/French Language Centre. Postdocs will be charged tuition for these courses. International Postdocs may be required to obtain a CAQ and a Study Permit.

---
5. Responsibilities

i. Postdocs are subject to the responsibilities outlined at [www.mcgill.ca/students/srr](http://www.mcgill.ca/students/srr) and must abide by the policies listed at [www.mcgill.ca/secretariat/policies-and-regulations](http://www.mcgill.ca/secretariat/policies-and-regulations).

ii. Each academic unit hosting Postdocs should clearly identify Postdocs’ needs and the means by which they will be met by the unit.

iii. Each academic unit should assess the availability of research supervision facilities, office space, and research funding before recruiting Postdocs.

iv. Some examples of responsibilities of the department are:

   • to verify the Postdoc’s eligibility period for registration;
   • to provide Postdocs with departmental policy and procedures that pertain to them;
   • to oversee the registration and appointment of Postdocs;
   • to assign departmental personnel (e.g., Postdoc coordinator and Graduate Program Director) the responsibility for Postdocs;
   • to oversee and sign off on the Letter of Agreement for Postdoctoral Education;
   • to ensure that each Postdoc has a supervisor, lab and/or office space, access to research operating costs and necessary equipment;
   • to include Postdocs in departmental career and placement opportunities;
   • to refer Postdocs to the appropriate University policies and personnel for the resolution of conflict that may arise between a Postdoc and a supervisor.

v. Some examples of responsibilities of the supervisor are:

   • to uphold and transmit to their Postdocs the highest professional standards of research and/or scholarship;
   • to provide research guidance;
   • to meet regularly with their Postdocs;
   • to provide feedback on research submitted by the Postdocs;
   • to clarify expectations regarding intellectual property rights in accordance with the University’s policy;
   • to provide mentorship for career development;
   • to prepare, sign, and adhere to a Letter of Agreement for Postdoctoral Education.

vi. Some examples of responsibilities of Postdocs are:

   • to inform themselves of and adhere to the University’s policies and/or regulations for Postdocs for leaves, for research, and for student conduct as outlined at [www.mcgill.ca/students/srr](http://www.mcgill.ca/students/srr) and the Graduate and Postdoctoral Studies [University Regulations and Resources](http://www.mcgill.ca/secretariat/policies-and-regulations);
   • to submit a complete file for registration to Enrolment Services;
   • to sign and adhere to their Letter of Agreement for Postdoctoral Education;
   • to communicate regularly with their supervisor;
   • to inform their supervisor of their absences.

vii. Some examples of the responsibilities of the University are:

   • to register Postdocs;
   • to provide an appeal mechanism in cases of conflict;
   • to provide documented policies and procedures to Postdocs;
   • to provide Postdocs with the necessary information on McGill University student services.

Approved by Senate, April 2000; revised May 2014

8.3 Vacation Policy for Graduate Students and Postdocs

Graduate students and Postdocs should normally be entitled to vacation leave equivalent to university holidays and an additional total of fifteen (15) working days in the year. Funded students and Postdocs with fellowships and research grant stipends taking additional vacation leave may have their funding reduced accordingly.

_Council of FGSR April 23, 1999_

8.4 Leave of Absence for Health and Parental/Familial Reasons

A leave of absence may be granted for maternity or parental reasons or for health reasons (see [University Regulations & Resources > Graduate > : Leave of Absence Status](http://www.mcgill.ca/secretariat/policies-and-regulations)).

Such a leave must be requested on a term-by-term basis and may be granted for a period of up to 52 weeks. For a maternity or parental leave, the eligibility period of a maximum of 52 consecutive weeks is determined based on when the child is born; if the leave is interrupted for one or two terms, the eligibility period cannot be extended. Students and Postdocs must make a request for such a leave in writing to their department and submit a medical certificate. The
department shall forward the request to Enrolment Services. See the procedure in University Regulations & Resources > Graduate > : Leave of Absence Status.

Students who have been granted such a leave will have to register for the term(s) in question and their registration will show as “leave of absence” on their record. No tuition fees will be charged for the duration of the authorized leave. Research supervisors are not obligated to remunerate students and Postdocs on leave. A summary table of various leave policies (paid or unpaid) for students and Postdocs paid from the Federal and Quebec Councils through fellowships or research grants is available at www.mcgill.ca/gps/funding/getting-paid under "Leave Policies and Form."

8.5 Postdoctoral Research Trainees

Eligibility

If your situation does not conform to the Government of Quebec's definition of Postdoctoral Fellow, you may be eligible to attend McGill as a Postdoctoral Research Trainee. While at McGill, you can perform research only (you may not register for courses or engage in clinical practice). Medical specialists who will have clinical exposure and require a training card must register through Postgraduate Medical Education of the Faculty of Medicine—not Graduate and Postdoctoral Studies.

The category of Postdoctoral Research Trainee is for:

Category 1: An individual who has completed requirements for the Doctoral degree or medical specialty, but the degree/certification has not yet been awarded. The individual will subsequently be eligible for registration as a Postdoctoral Fellow.

Category 2: An individual who is not eligible for Postdoctoral Registration according to the Government of Quebec's definition, but is a recipient of an external postdoctoral award from a recognized Canadian funding agency.

Category 3: An individual who holds a professional degree (or equivalent) in a regulated health profession (as defined under CIHR-eligible health profession) and is enrolled in a program of postgraduate medical education at another institution. The individual wishes to conduct the research stage or elective component of his/her program of study at McGill University under the supervision of a McGill professor. The individual will be engaged in full-time research with well-defined objectives, responsibilities, and methods of reporting. The application must be accompanied by a letter of permission from the home institution (signed by the Department Chair, Dean or equivalent) confirming registration in their program and stating the expected duration of the research stage. Individuals who are expecting to spend more than one year are encouraged to obtain formal training (master's or Ph.D.) through application to a relevant graduate program.

Category 4: An individual with a regulated health professional degree (as defined under CIHR-eligible health profession), but not a Ph.D. or equivalent or medical specialty training, but who fulfills criteria for funding on a tri-council operating grant or by a CIHR fellowship (up to maximum of five years post-degree).

Note: Individuals who are not Canadian citizens or permanent residents must inquire about eligibility for a work permit.

General Conditions

- The maximum duration is three years
- The individual must be engaged in full-time research
- The individual must provide copies of official transcripts/diploma
- The individual must have the approval of a McGill professor to supervise the research and of the Unit
- The individual must have adequate proficiency in English, but is not required to provide official proof of English competency to Enrolment Services
- The individual must comply with regulations and procedures governing research ethics and safety and obtain the necessary training
- The individual will be provided access to McGill libraries, email, and required training in research ethics and safety. Any other University services must be purchased (e.g., access to athletic facilities)
- The individual must arrange for basic health insurance coverage prior to arrival at McGill and may be required to provide proof of coverage

9 Graduate Studies Guidelines and Policies

Refer to University Regulations & Resources > Graduate > : Guidelines and Policies for information on the following:

- Guidelines and Regulations for Academic Units on Graduate Student Advising and Supervision
- Policy on Graduate Student Research Progress Tracking
- Ph.D. Comprehensives Policy
- Graduate Studies Reread Policy
- Failure Policy
- Guideline on Hours of Work
10 Graduate Student Services and Information

Graduate students are encouraged to refer to Student Services and Information for information on the following topics:

- Service Point
- Student Rights & Responsibilities
- Student Services – Downtown & Macdonald Campuses
- Residential Facilities
- Athletics and Recreation
- Ombudsperson for Students
- Extra-Curricular and Co-Curricular Activities
- Bookstore
- Computer Store
- Day Care

11 Information on Research Policies and Guidelines, Patents, Postdocs, Associates, Trainees

Refer to University Regulations & Resources > Graduate > Research Policy and Guidelines for information on the following:

- Policy on Research Ethics
- Regulations on Research Policy
- Policy on Research Integrity
- Guidelines for Research Involving Human Subjects
- Guidelines for Research with Animal Subjects
- Policy on Intellectual Property
- Regulations Governing Conflicts of Interest
- Safety in Field Work
- Office of Sponsored Research
- Postdocs
- Research Associates

12 Browse Academic Units & Programs

The programs and courses in the following sections have been approved for the 2019–2020 session as listed. The Faculty/School reserves the right to introduce changes as may be deemed necessary or desirable at any time throughout the year.

12.1 Schulich School of Music

12.1.1 Location

Schulich School of Music
Strathcona Music Building
555 Sherbrooke Street West
Montreal QC H3A 1E3
Canada
12.1.2 About Schulich School of Music

The Schulich School of Music of McGill University is internationally renowned for its leadership in combining professional conservatory-style musical training, humanities-based scholarship, and scientific-technological research at the highest levels. Its programs encourage musicians and music researchers alike to push boundaries and explore new possibilities. The School’s facilities are a physical affirmation of our commitment and belief in the future of music, artists, creators, and researchers, and they encourage multimedia productions and trans-disciplinary collaborations. Among the most notable facilities are:

- a music library that houses one of the most important academic music collections in Canada;
- four concert halls;
- the Digital Composition Studio;
- sound recording studios;
- the Centre for Interdisciplinary Research in Music, Media and Technology (CIRMMT);
- as well as a research network that links the Faculty with other University departments and research institutes.

Nested in the heart of the city, the School also draws on the rich cultural life of Montreal—a bilingual city with a celebrated symphony orchestra, dozens of annual festivals, and hundreds of live music venues hosting world-class concerts.

The Master of Arts degree (M.A.) is available as a thesis option in Music Education, Music Technology, Musicology (with an option in Gender and Women’s Studies), and Theory (with an option in Gender and Women’s Studies), and as a non-thesis option in Music Education, Musicology, and Theory.

The Master of Music degree (M.Mus.) is available in Composition, Performance, and Sound Recording. Specializations offered within the performance option are: piano, guitar, orchestral instruments (including orchestral training), organ and church music, conducting, collaborative piano, opera and voice, early music, and jazz.

The Graduate Certificate in Performance – Choral Conducting is designed for choral conductors wishing to perfect their technical, pedagogical, and musical skills. This flexible program allows conductors to develop their craft while maintaining their professional activities.

The Graduate Diploma in Performance is a one-year graduate diploma that allows excellent musicians to refine their technique and master repertoire through intensive coaching, practice, and performance projects.

The Graduate Artist Diploma in Performance is the uppermost diploma offered at the Schulich School of Music. It is tailored for artists wishing to achieve the highest level of artistry in their craft.

The Doctor of Music degree (D.Mus.) is offered in Composition and Performance Studies while the Doctor of Philosophy degree (Ph.D.) is available in Composition, Music – Gender and Women’s Studies, Music Education, Musicology, Music Technology, Sound Recording, and Music Theory. Interdisciplinary studies are encouraged.

Funding

The Schulich School of Music has several sources of funding for graduate students.

Entrance Excellence Scholarships for highly ranked graduate students (including Schulich Scholarships, Max Stern Fellowships, and McGill Excellence Fellowships) typically range in value from $5,000 to $20,000; some two- and three-year packages are available at the master's and doctoral levels, respectively (see http://www.mcgill.ca/gps/funding). A limited number of one-year differential fee waivers are also available for the most highly ranked incoming international students. The Scholarships and Student Aid Office offers information and options for out-of-province, American, and other international students (see http://www.mcgill.ca/studentaid).

Returning students are eligible for a small number of in-course scholarships awarded annually to recognize excellence in academic and performance achievement.

The Schulich School of Music also has a renowned mentoring program that helps students develop applications for a wide variety of external funding for national, international, and university competitions (CIRMMT Research, DAAD, Fulbright, NSERC, NSERC Discovery, Connection grants, SSHRC, Vanier, etc.), including various arts and cultural organizations (recordings, commissions, production artistic development). Some provide for multi-year funding, others funding for individual projects.

Opportunities for funding through Work Study and as teaching assistants also provide professional training. Positions include TAs, invigilators, apprentice writers for program notes, sound recording technicians, library assistants, stage hands, Opera Studio, and front-of-house staff, among others. Positions for teaching assistantships are advertised each semester by departmental announcement. Typically there are few, if any, TA positions available for students in their first year of study. Posts are advertised through the Music Research and Performance Departments at the beginning of each semester and through the Work Study website.

A variety of research assistantships in selected areas are also available. Inquiries should be directed to the supervisors, the Associate Dean of Graduate Studies in Music, and the Associate Dean for Research (see http://www.mcgill.ca/music/people-research/staff-directory).

Opportunities for paid performances in the community for soloists, choristers, chamber ensembles, organists, orchestral and jazz musicians, and piano collaborators are facilitated through the Booking Office (see http://www.mcgill.ca/music/about-us/hire-student-musicians/gig-list).

The Schulich School of Music also provides travel funding for conferences and special performance and research initiatives. Graduate students may apply once per academic year; see http://www.mcgill.ca/music/student-resources/competitions-awards.

Master's Programs
section 12.1.5: Master of Music (M.Mus.) Music: Composition (Thesis) (45 credits)

Students in the M.Mus. program develop their own individual voices through private instruction with some of Canada’s most accomplished composers, all of whom have distinguished themselves through high-profile commissions, performances, recordings, and awards. The faculty members' diverse interests ensure that students will find a suitable mentor/ supervisor. The resources of the Digital Composition Studios also offer students an opportunity to work with a wide range of cutting-edge approaches to music technology, including mixed works, interactive composition, gestural controllers, acousmatic works, multichannel audio, computer-assisted composition, and more. Students also benefit from international new music festivals and conferences co-sponsored by the Schulich School of Music, a visiting artist series, and high-quality performances, readings, and recordings of their works by some of the school’s most esteemed ensembles (e.g., McGill Symphony Orchestra, McGill Contemporary Music Ensemble, etc.) and advanced performers. Commissioning opportunities exist through an established composer-in-residence program and through student-initiated performer-composer and interdisciplinary collaborations.

For more information, see www.mcgill.ca/music/programs/mmas-composition.

section 12.1.6: Master of Arts (M.A.) Music: Music Education (Thesis) (45 credits)

This program provides an opportunity for studio- and classroom-based teachers, and music educators working in other community settings, to explore current issues in music education and to implement their own research studies. Seminars develop facility in a breadth of research methodologies and examine pertinent research developments in different fields, while simultaneously providing opportunities to link with other departments such as the faculties of Education, Cognitive Psychology, and Physiology. Ties with the Centre for Interdisciplinary Research in Music, Media, and Technology (CIRMMT), and Teaching and Learning Services provide a strong supportive network for interdisciplinary and multilingual research. Experienced faculty publishes regularly in the field’s leading journals and focuses on the physiological basis of musical performance, development, technology, and global and community-based music education movements including El Sistema, among others.

For more information, see www.mcgill.ca/music/programs/ma-music-education.

section 12.1.7: Master of Arts (M.A.) Music: Music Technology (Thesis) (45 credits)

The M.A. in Music Technology encourages interaction between musical creation, technology, and research, with an intensive focus on scientific research and development of advanced music technologies. Students are accepted from a wide range of musical backgrounds and have solid training in topics like math, computer science, acoustics, and experimental psychology. Core seminars include Computer Music, New Media, Musical Acoustics, Digital Signal Processing, Human-Computer Interaction, Synthesis and Gestural Control, Music Information Retrieval, and Music Perception and Cognition. Students’ research is supported by state-of-the-art research laboratories and computing facilities directed by each faculty member and the multidisciplinary and multi-institutional infrastructure of the Centre for Interdisciplinary Research in Music, Media and Technology (CIRMMT), The Digital Composition Studio, and recording and acoustic environments provide opportunities to collaborate with accomplished performers and researchers in other music disciplines.

Graduates hold commercial positions related to media technologies (e.g., gaming and audio industries) and continue their studies at the doctoral level in preparation for academic careers.

For more information, see www.mcgill.ca/music/programs/ma-music-technology.

section 12.1.8: Master of Arts (M.A.) Music: Musicology (Thesis) (45 credits)

This program is for talented music students interested in the diverse ways in which music’s political, social, and historical contexts shape its meanings. Students are introduced to foundational methodologies and develop critical thinking skills, while exploring themes in musico logical literature and refining analytical skills. The thesis project enables development of personal interests. The area also provides valuable pedagogical training through teaching assistantships in undergraduate music history courses.

Graduates often continue their studies at the doctoral level at McGill and other major North American universities; others pursue careers in teaching, arts management, music business, journalism, and archival curation, among others.

For more information, see www.mcgill.ca/music/programs/ma-musicology.

section 12.1.9: Master of Arts (M.A.) Music Musicology (Thesis): Gender and Women's Studies (45 credits)

This program is open to students who qualify for the M.A. in Musicology (thesis option) who are interested in cross-disciplinary research that focuses on issues centrally related to gender, sexuality, feminist theory, and/or women’s studies. Musicology requirements are augmented by participation in a Graduate Feminism Symposium that engages with a diverse array of critical and empirical perspectives. The program draws on the resources of the McGill Institute for Gender, Sexuality, and Feminist Studies that includes faculty and graduate students from across the University. Supporting music faculty has interests in opera, film studies, aesthetics, theory of performance, and popular/jazz studies.

For more information, see www.mcgill.ca/music/programs/ma-musicology.

section 12.1.10: Master of Music (M.Mus.) Sound Recording (Non-Thesis) (60 credits)

This internationally renowned program is a course-based, professional training program designed for musicians who wish to develop the skills required in the music recording and media industries. It is based on the German Tonmeister program and offers extensive, hands-on opportunities to record a broad spectrum of solo recitals, large opera, and symphonic repertoire with soloists and choirs, and complex Jazz Band and pop idioms. McGill’s professional-quality
**section 12.1.10: Master of Music (M.Mus.) Sound Recording (Non-Thesis) (60 credits)**

Facilities provide state-of-the-art equipment for research and the recording of any size of ensemble in high-resolution multichannel audio and high-definition video, and include a variety of audio recording studios equipped for surround recording. The Faculty includes prominent researchers as well as award-winning recording engineers and producers in the fields of music production, television, and film sound familiar with cutting-edge technologies and new developments. The program also has close ties with industry that facilitate opportunities for internships.

Graduates are leaders in the field working in highly respected studios around the world and winning both creative and scientific international competitions. For more information, see [www.mcgill.ca/music/programs/mmus-sound-recording](http://www.mcgill.ca/music/programs/mmus-sound-recording).

**section 12.1.11: Master of Arts (M.A.) Music: Theory (Thesis) (45 credits)**

The M.A. in Theory is for students interested in exploring how specific pieces of music are put together and how this understanding may be generalized to relate to the way other pieces of music are composed. Music theory and elective seminars develop expertise in various analytical models and familiarity with the critical issues that define the discipline as a basis for developing individual research projects. Through collaborations with music researchers from the Centre for Interdisciplinary Research in Music, Media and Technology, the students have the opportunities to explore interdisciplinary research topics in perception and cognition. The area also provides valuable pedagogical training through teaching assistantships in undergraduate theory courses. The Faculty has a breadth of experience in early music theory, formal functions, Schenkerian analysis, mathematical models, theories of rhythm and meter, serialism, and popular music analysis.

For more information, see [www.mcgill.ca/music/programs/ma-theory](http://www.mcgill.ca/music/programs/ma-theory).

**section 12.1.12: Master of Arts (M.A.) Music Theory (Thesis): Gender and Women's Studies (45 credits)**

This program is open to students who qualify for the M.A. in Theory (thesis option) who are interested in cross-disciplinary research that focuses on issues centrally related to gender, sexuality, feminist theory, and/or women’s studies. Theory requirements are augmented by participation in a Graduate Feminism Symposium that engages with a diverse array of critical and empirical perspectives. The program draws on the resources of the McGill Institute for Gender, Sexuality, and Feminist Studies that includes faculty and graduate students from across the University.

For more information, see [www.mcgill.ca/music/programs/ma-theory](http://www.mcgill.ca/music/programs/ma-theory).


This course-based program has options in music education, musicology, and theory. Seminars provide breadth of disciplinary knowledge and understanding of research methodologies and critical issues. Expertise in two areas is developed through two written papers. Students receive guidance from leading scholars whose internationally acclaimed research covers a broad spectrum of topics central to each discipline.

The option in Music Education provides an opportunity for studio-, classroom-, and community-based music educators to read, understand, and apply research studies in different fields to their own practices.

The option in Musicology is for students interested in a humanistic orientation to topics in music history and musicology that bridges traditional methodologies with new critical approaches.

The option in Theory develops skill with different analytical models and the ways in which they may be used to explore how specific pieces of music are put together.

Some graduates continue to doctoral studies; others pursue careers in teaching, arts management, music business, journalism, and librarianship, among others.

For more information, see [www.mcgill.ca/music/admissions/graduate/masters](http://www.mcgill.ca/music/admissions/graduate/masters).

**section 12.1.16: Master of Music (M.Mus.) Performance: Jazz Performance (Thesis) (45 credits)**

The M.Mus. in Jazz Performance is flexibly designed to offer specialization in Jazz Composition, Jazz Performance, and Jazz Orchestra training. All students take courses in jazz pedagogy, composition, and arranging, and benefit from close interaction with a diverse, creative, and professionally active faculty. A recital and a CD recording of original music are the principal thesis requirements. The outstanding ensembles include the McGill Jazz Orchestra, the ten-piece McGill Chamber Ensemble, two more jazz orchestras, a saxophone ensemble, and over twenty jazz combos. Teaching opportunities vary from year to year, but are generally available in Jazz Theory, Jazz Ear Training, Jazz Orchestra 3, Jazz Improvisation, and Jazz Combo. Montreal’s vibrant jazz scene also provides rich opportunities for performance and musical engagement.

Graduates have active touring careers, teach in university jazz programs, and have produced recordings that have earned Juno awards.

For more information, see [www.mcgill.ca/music/programs/mmus-jazz](http://www.mcgill.ca/music/programs/mmus-jazz).
**section 12.1.17: Master of Music (M.Mus.) Performance: Early Music (Thesis) (45 credits)**

Established in 1975, this program is the longest-standing Early Music program in North America. It offers early music specialists interested in historical performance practices a rich variety of performing experiences, including 15–20 chamber ensembles, the Cappella Antica, and the Baroque Orchestra. McGill is also the only North American music faculty to produce a fully staged performance of a Baroque opera every year. Recent productions include: Handel’s *Alcina*, *Agrrippina*, and *Imeneo*, Lully’s *Thésée*, and Purcell’s *Dido and Aeneas*. Faculty members are prominently involved in Montreal’s internationally acclaimed Early Music community. The Schulich School of Music also owns a large collection of early instruments that is available to students.

Graduates perform with Montreal-based early music ensembles, including, among others, Caprice and the Arion Baroque Orchestra, as well as Tafelmusik in Toronto, and various ensembles in Europe.


**section 12.1.18: Master of Music (M.Mus.) Performance: Orchestral Instruments, Guitar (Thesis) (45 credits)**

The premiere orchestral training program in Canada, this program is for talented instrumental musicians and guitarists wishing to hone their artistry and expressive, interpretative skills in a flexibly designed curriculum rich in performance opportunities. A range of seminar offerings ground performance practice in the broader humanistic and scientific contexts of music and artistic research-creation. The program has a strong focus on healthy performance, individual creativity, and development of the whole musician.

Ensembles emulate professional settings and include four orchestras—the renowned McGill Symphony Orchestra, McGill Wind Orchestra, the Contemporary Music Ensemble, and the Baroque Orchestra—as well as the smaller Beethoven orchestra and a guitar ensemble. Opportunities for chamber music also abound. String players benefit from a rigorous string quartet training program and trail-blazing pedagogical approaches. Brass and wind musicians also perform a wide range of large ensemble repertoire for their instruments; percussionists perform, tour, and record with the esteemed McGill Percussion Ensemble. Thesis recital options include solo, chamber music, concerto competitions, recording, and orchestral repertoire exams emulating professional auditions.

Ensemble conductors are world-class; faculty include the concertmasters and principal players of major Canadian orchestras, including the Montreal Symphony Orchestra; percussion ensemble instructors have international profiles and a breadth of experience in world and contemporary repertoires.

Graduates have secured positions in orchestras throughout North and South America, in Europe, and with the Canadian Opera Company, Ensemble Moderne, and others.


**section 12.1.19: Master of Music (M.Mus.) Performance: Collaborative Piano (Thesis) (45 credits)**

Students in this program develop their artistry as collaborative musicians in vocal, instrumental, and opera repertoire settings. The program prepares pianists to assume coaching responsibilities as well as to collaborate with other musicians. Candidates need to have excellent technique and interpretative skills, sight-reading abilities, and previous collaborative experience. The program is flexibly defined to allow students to specialize or gain experience in a variety of settings and with a broad cross-section of vocal, instrumental, orchestral, and theatrical repertoire. Concert recitals, choral ensembles, studio lessons with high-quality performers, and opera productions provide professional settings in which students master their craft. Faculty includes internationally renowned collaborative pianists, vocal coaches, conductors, and stage directors.

Graduates pursue careers as collaborative pianists, accompanists, opera repetiteurs, studio teachers, and coaches.

For more information, see [www.mcgill.ca/music/programs/mmus-collaborative-piano](http://www.mcgill.ca/music/programs/mmus-collaborative-piano).

**section 12.1.20: Master of Music (M.Mus.) Performance: Piano (Thesis) (45 credits)**

Students in the M.Mus. in Piano develop artistic expression and interpretative skills by immersing in a vibrant musical environment. The program revolves around an integrated piano seminar involving all studios and provides opportunities for chamber music and a range of recital options including solo and chamber music performance, sound recording, and creative interdisciplinary projects. Faculty members perform internationally and have diverse teaching, coaching, and adjudicating experience in a broad range of solo, chamber, and concerto repertoires.

Graduates often continue their studies at the doctoral level, have been selected for national/international competitions, and pursue careers as collaborative pianists, opera coaches, and independent studio teachers.

For more information, see [www.mcgill.ca/music/programs/mmus-piano](http://www.mcgill.ca/music/programs/mmus-piano).

**section 12.1.21: Master of Music (M.Mus.) Performance: Organ and Church Music (Thesis) (45 credits)**

This program provides talented organists with an opportunity to hone their artistry and interpretive skills. The program combines performance with seminars in historically informed performance practice, music and liturgy, counterpoint, improvisation, and continuo playing, among other options. Thesis performance options allow for creativity and diversity by including options for solo and chamber music recitals, concerto performances, recording projects, church music projects, and opportunities for interdisciplinary research and collaborations with strong composers and other departments. A number of assistantships are available in downtown churches with some of Montreal’s most distinguished church musicians.

Graduates have won prizes in major national and international competitions and pursue careers as soloists and/or as church musicians around the world.

For more information, see [www.mcgill.ca/music/programs/mmus-organ](http://www.mcgill.ca/music/programs/mmus-organ).
section 12.1.22: Master of Music (M.Mus.) Performance: Conducting (Thesis) (45 credits)

Students in this program specialize in instrumental or choral conducting. Enrolment is limited to outstanding candidates having highly developed musical skills in voice, instrumental, or piano performance. The program provides for concentrated podium time, interactions with world-class conductors, score study, and the development of rehearsal technique. A range of seminars provides for the in-depth study of performance practice and the development of analytical skills with leading scholars in musicology and theory. Thesis performance projects involve concert recitals with various Schulich School of Music ensembles.

For more information, see www.mcgill.ca/music/programs/mmus-conducting.

section 12.1.23: Master of Music (M.Mus.) Performance: Opera and Voice (Thesis) (45 credits)

The M.Mus in Opera and Voice develops vocal growth and artistic expression by immersing students in a vibrant musical environment that blends performance training with humanities-based scholarship. The program provides the option for students to specialize in opera performance or to develop artistry in a variety of solo and operatic repertoires.

There are three staged opera productions every year, including one Baroque opera with period instruments. Other performance opportunities include solo recitals, studio concerts, vocal ensembles such as Cappella Antica, oratorios, chamber music ensembles, master classes with leading artists in the field, recording projects, and interdisciplinary collaborations. Performance opportunities emulate professional contexts, including rehearsals in a first-class opera studio and individual repertoire coaching. Voice faculty, stage directors, and set designers are outstanding soloists and creative artists involved with major companies, opera programs, and festivals the world over.

Recent graduates perform with orchestras and opera companies in Canada, as well as companies in the United States, Germany, France, Italy, Spain, United Kingdom, and Eastern Europe.

For more information, see www.mcgill.ca/music/programs/mmus-opera-voice.

Graduate Certificate

section 12.1.24: Graduate Certificate (Gr. Cert.) Performance Choral Conducting (15 credits)

This program is designed for choral conductors wishing to perfect their technical, pedagogical, and musical skills, allowing conductors to develop their craft while maintaining their professional activities. The program includes group tutorial instruction in conducting, ensemble participation, and complementary courses offering the opportunity to focus on conducting technique, rehearsal pedagogy, or performance practice. Enrollment is limited.

Graduate Diplomas

section 12.1.25: Graduate Diploma (Gr. Dip.) Performance (30 credits)

This one-year graduate performance diploma allows excellent musicians to refine their technique and master repertoire through intensive coaching, practice, and performance projects. Designed as a polishing diploma, the program prepares musicians for professional careers as soloists, opera singers, collaborative pianists, chamber, jazz and orchestral musicians, or for further graduate studies in performance. Program requirements are flexible, with a range of performance project options including solo, chamber, recording, orchestral auditions, and creative collaborations. Admission is by audition, with candidates having previously completed a B.Mus., a Licentiate, or an M.Mus.

For more information, see www.mcgill.ca/music/programs/gdp.

section 12.1.26: Graduate Artist Diploma (Gr. Art. Dip.) Performance (30 credits)

The Graduate Artist Diploma is the uppermost diploma offered at the Schulich School of Music. It is tailored for artist performers wishing to achieve the highest level of artistry in their craft through intensive coaching, practicing, and performance projects. Candidates are preparing for stage careers as soloists and orchestral musicians, opera singers, collaborative pianists, and chamber ensembles. Program requirements are flexible, with a range of performance project options relevant to the diverse opportunities of the modern artist (chamber, recording, creative collaborations, etc.). Students can be admitted to this year-long program after completing the Graduate Diploma in Performance (GDP) program or equivalent. Admissibility to the combined Graduate Diploma in Performance and Graduate Artist Diploma can be assessed in a single audition.

For more information, see www.mcgill.ca/music/programs/adip.

Doctoral Programs

section 12.1.27: Doctor of Music (D.Mus.) Music: Composition

Students create extended original works of art that push the boundaries of the discipline. Composers refine their musical language and artistic voice through private instruction with some of Canada’s most accomplished composers, all of whom have distinguished themselves through high-profile commissions, performances, recordings, and awards. The faculty members have diverse interests that ensure composers will find a suitable mentor.

The resources of the Digital Composition Studios also offer composers an opportunity to work with a wide range of cutting-edge approaches to music technology. Students benefit from international new music festivals and conferences co-sponsored by the Schulich School of Music, a visiting artist series, and high-quality performances, readings, and recordings of their works by some of the school’s most esteemed ensembles and advanced performers.
section 12.1.27: Doctor of Music (D.Mus.) Music: Composition

Commissioning opportunities exist through an established composer-in-residence program and through student-initiated, performer-composer and interdisciplinary collaborations.

For more information, see www.mcgill.ca/music/programs/dmus-composition.

section 12.1.28: Doctor of Music (D.Mus.) Music: Performance Studies

This program is for the inspired artist/scholar interested in expanding horizons. Students perform at a professional or near-professional level, are curious, and have research interests linked to their artistic practice. A broad range of seminars explore performance practice in the broader humanistic and scientific contexts of music, while encouraging the critical thinking and the fertile exchange of ideas that promote new ways of engaging with music. Two performance (recital/recording) projects extend repertoire interests. Comprehensive examinations develop credentials in different areas of expertise in preparation for teaching careers, while articulating the background and critical issues surrounding students' thesis work. The latter consists of a recital and a research document that is presented in front of a panel. The artistic research may assume a variety of forms from the study of scores, works, and contextual influences through the analysis of performance itself and the creation of new works.

Students benefit from exceptional mentoring by internationally renowned coaches, the research expertise of faculty from the Department of Music Research, master classes, opportunities to collaborate with strong composition students, and the rich performance life of the Schulich School of Music and Montreal. Students win major fellowships (SSHRC, Fulbright, FRQSC, etc.) as well as major performance competitions.

For more information, see www.mcgill.ca/music/programs/dmus-performance.

section 12.1.29: Doctor of Philosophy (Ph.D.) Music (Composition, Music Education, Musicology, Music Technology, Sound Recording, Theory)

The thesis for the Ph.D. in composition involves the creation of an original large-scale work and research that increases our understanding of music and musical processes. Students in music education investigate a broad spectrum of critical issues through a variety of quantitative and qualitative methodologies. The Musicology area adopts a humanistic orientation that bridges traditional methodologies with new critical approaches. Research in Music Technology and Sound Recording can lead to patents, among other outcomes and benefits from unlimited technological resources. Theorists engage with all repertoires and analytical methods.

For more information, see www.mcgill.ca/music/admissions/graduate/doctoral.

section 12.1.30: Doctor of Philosophy (Ph.D.) Music: Gender and Women's Studies

This program is open to doctoral students who are interested in cross-disciplinary research that focuses on issues centrally related to gender, sexuality, feminist theory, and/or women’s studies. Music requirements are augmented by participation in a Research Methods course and a Graduate Feminism Symposium that engages with a diverse array of critical and empirical perspectives. The program draws on the resources of the McGill Institute for Gender, Sexuality, and Feminist Studies that includes faculty and graduate students from across the University. Supporting music faculty has interests in Opera, film studies, aesthetics, theory of performance, and popular/jazz studies.

For more information, see www.mcgill.ca/music/admissions/graduate/doctoral.

12.1.3 Schulich School of Music Admission Requirements and Application Procedures

12.1.3.1 Admission Requirements

Master’s Degrees

Applicants for the master’s degree must hold a bachelor’s degree or its equivalent (as determined by McGill University), typically with a Major in music, including considerable work done in the area of specialization.

Applicants found to be deficient in their background preparation may be required to take certain additional undergraduate courses. All applicants (except those for Performance, Musicology, and Sound Recording) will be required to take placement examinations. All M.Mus. performance applicants are required to pass an audition. Applicants can attend a live audition or submit recorded material.

Conducting, female voice, and jazz applicants who apply for the live audition option must submit screening material for pre-selection. Following a review of these materials, selected applicants will be invited to attend a live audition. For more information, see www.mcgill.ca/music/programs/cert-performance-choral-conducting/admissions/auditions.

Certificate in Performance: Choral Conducting

Applicants for the Certificate in Choral Conducting must hold a bachelor's degree or its equivalent (as determined by McGill University), typically with a Major in music, including considerable work done in the area of specialization.

All applicants for the Certificate in Choral Conducting are required to pass an audition. Applicants can attend a live audition or submit recorded material.

Applicants who apply for the live audition option must submit screening material for pre-selection. Following a review of these materials, selected applicants will be invited to attend a live audition. For more information, see www.mcgill.ca/music/programs/cert-performance-choral-conducting/admissions/auditions.
Specific admission and document requirements for each program are outlined at www.mcgill.ca/music/programs/cert-performance-choral-conducting/admissions/apply.

Graduate Diploma in Performance

Applicants for the Graduate Diploma in Performance must hold a B.Mus. or a B.A. degree with a Major or an Honours in music, a licentiate, or an M.Mus., including considerable work in the area of specialization. All diploma applicants are required to pass an audition. Applicants can attend a live audition or submit recorded material. Female voice and jazz applicants who apply for the live audition option will be required to submit screening material for pre-selection. Following a review of these materials, selected applicants will be invited to attend a live audition; see www.mcgill.ca/music/admissions/graduate/diploma.

Graduate Artist Diploma

Applicants for the Graduate Artist Diploma must hold a M.Mus., D.Mus., or Graduate Performance Diploma with a Major in music, including considerable work in the area of specialization. Applicants who hold a B.Mus. can apply to enter the two-year Artist Diploma, where they will complete one year in the Graduate Diploma in Performance and continue in the Artist Diploma in year two. All diploma applicants are required to pass an audition. Applicants can attend a live audition or submit recorded material. Female voice applicants who apply for the live audition option will be required to submit screening material for pre-selection. Following a review of these materials, selected applicants will be invited to attend a live audition; see www.mcgill.ca/music/admissions/graduate/diploma.

D.Mus. Degree

Applicants for the D.Mus. degree in Composition must hold an M.Mus. degree in Composition, or its equivalent, and must submit scores and/or recordings of their compositions at the time of application.

Applicants for the D.Mus. degree in Performance Studies must hold an M.Mus. degree in Performance, or its equivalent, and are required to submit screening material, samples of written work, and a statement of proposed artistic research interests by the specified application deadlines. Following a review of these materials, selected applicants will be invited to attend a live audition.

Ph.D. Degree

Applicants for the Ph.D. degree in Composition must hold an M.Mus. in Composition or equivalent and must submit scores and/or recordings of their compositions at the time of application, and a written description (no more than two pages) of the research path(s) they wish to follow.

Applicants for the Ph.D. degree in Music Education, Music Technology, Musicology, Sound Recording, Music – Gender and Women's Studies, or Theory must hold a master's or a bachelor's degree equivalent to a McGill degree in Music Technology, Music Education, Musicology, Theory, or Sound Recording. Applicants with a bachelor's degree will normally be admitted to the M.A. program for the first year and may apply for admittance to the Ph.D. program after the completion of one full year of graduate coursework. Qualified applicants who have already completed an appropriate master's degree will be admitted to the second year of the Ph.D. program.

12.1.3.2 Application Procedures

McGill’s online application form for graduate program candidates is available at www.mcgill.ca/gradapplicants/apply. See University Regulations & Resources > Graduate > Graduate Admissions and Application Procedures > Application Procedures for detailed application procedures. Please also consult for detailed application procedures and document requirements.

12.1.3.2.1 Additional Requirements

The items and clarifications below are additional requirements set by this department:

- $67.96 audition fee for Performance degrees

12.1.3.3 Application Dates and Deadlines

Application opening dates are set by Enrolment Services in consultation with Graduate and Postdoctoral Studies (GPS), while application deadlines are set by the Schulich School of Music and may be revised at any time. Applicants must verify all deadlines and documentation requirements well in advance on the appropriate McGill departmental website; please consult the list at www.mcgill.ca/gps/contact/graduate-program.

<table>
<thead>
<tr>
<th>Application Opening Dates</th>
<th>Application Deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>All Applicants</td>
<td>Non-Canadian citizens (incl. Special, Visiting &amp; Exchange)</td>
</tr>
<tr>
<td>Fall Term:</td>
<td>Sept. 15</td>
</tr>
<tr>
<td>Winter Term:</td>
<td>N/A</td>
</tr>
<tr>
<td>Summer Term:</td>
<td>N/A</td>
</tr>
</tbody>
</table>

Admission to graduate studies is competitive; accordingly, late and/or incomplete applications are considered only as time and space permit.
### Schulich School of Music Faculty

#### Dean, Schulich School of Music
Brenda Ravenscroft

#### Associate Dean, Graduate Studies
Lena Weman

#### Chairs
Stéphane Lemelin – *Department of Performance*

Chris Paul Harman – *Department of Music Research*

#### Associate Dean (Research and Administration)
Lloyd Whitesell

#### Associate Dean (Academic and Student Affairs)
Douglas McNabney

#### Professors
- David Brackett; B.A.(Calif.-Santa Cruz), M.M.(NEC), D.M.A.(Cornell)
- William Caplin; B.M.(USC), M.A., Ph.D.(Chic.) (*James McGill Professor*)
- Brian Cherney; B.Mus., M.Mus., Ph.D.(Tor.)
- Kevin Dean; B.M.E.(Iowa), M.Mus.(Miami)
- Hans-Ola Ericsson; Mus. Dir. Exam.(Royal Swedish Academy of Music), Graduate, Hochschule für Musik(Freiburg)
- Kyoko Hashimoto; B.Mus.(Tokyo), Professional Studies(Juilliard)
- Steven Huebner; B.A., B.Mus., L.Mus.(McG.), M.F.A., Ph.D.(Princ.) (*James McGill Professor*)
- Stéphane Lemelin; B.Mus., M.Mus.(Peabody Inst.), D.M.A.(Yale)
- Stephen McAdams; B.Sc.(McG.), Ph.D.(Stan.), D.Sc.(Paris) (*Canadá Research Chair*)
- Brenda Ravenscroft; B.Mus.(Cape Town), M.Mus.(Peabody Inst.), D.M.A.(Yale)
- John Rea; B.Mus.(Wayne), M.Mus.(Tor.), M.F.A., Ph.D.(Princ.)
- Peter Schubert; B.A., M.A., Ph.D.(Col.)
- Marcelo Wanderley; B.Eng.(Federal Univ. of Paraná), M.Eng.(Federal Univ. of Santa Catarina), Ph.D.(Paris VI & IRCAM) (*William Dawson Scholar*)
- Wieslaw Woszczyk; M.A., Ph.D.(F. Chopin Academy of Music, Warsaw) (*James McGill Professor*)

#### Associate Professors
- Stefano Algieri; B.Mus., M.Mus.(Manhattan School of Music)
- Lisa Barg; B.A.(Antioch), M.A., Ph.D.(SUNY Stony Brook)
- Theodore Baskin; B.Mus.(Curtis), M.Mus.(Auck.), Principal Oboe, Montreal Symphony
- Nicole Biamonte; B.F.A.(SUNY Purchase), Ph.D., M.Phil.(Yale)
- Rémi Bolduc
- Denys Bouljane; B.Mus., M.Mus.(Laval), Graduate, Hochschule für Musik(Hamburg)
- Alain Cazes; Premier Prix(Cons. de Montréal)
- Carolyn Christie; B.Mus.(McG.)
- Isabelle Cossette; Premier Prix(Cons. de Québec), M.Mus.(McG.), D.Mus.(Montr.)
- Julie Cumming; B.A.(Col.), M.A., Ph.D.(Calif., Berk.)
- Martha de Francisco; Diploma(Musikhochschule, Detmold)
- Philippe Depalle; B.Sc.(Paris XI and ENS Cachan), D.E.A.(Le Mans and ENS Cachan), Ph.D.(Le Mans and IRCAM)
### Associate Professors

<table>
<thead>
<tr>
<th>Name</th>
<th>Degree Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sean Ferguson</td>
<td>B.Mus.(Alta.), M.Mus., D.Mus.(McG.)</td>
</tr>
<tr>
<td>Ichiro Fujinaga</td>
<td>B.Mus., B.Sc.(Alta.), M.A., Ph.D.(McG.)</td>
</tr>
<tr>
<td>Matt Haimovitz</td>
<td>B.A.(Harv.)</td>
</tr>
<tr>
<td>Patrick Hansen</td>
<td>B.Mus.(Simpson), M.Mus.(Missouri)</td>
</tr>
<tr>
<td>Chris Paul Harman</td>
<td>Ph.D.(Birm.)</td>
</tr>
<tr>
<td>Robert Hasegawa</td>
<td>B.A.(Bard Coll.), M.A.(Calif.), Ph.D.(Harv.)</td>
</tr>
<tr>
<td>Alexis Hauser</td>
<td>Diplom(Konservatorium der Stadt, Wien)</td>
</tr>
<tr>
<td>John Hollenbeck</td>
<td>B.Mus., M.Mus.(Eastman Sch. of Music)</td>
</tr>
<tr>
<td>Timothy Hutchins</td>
<td>D.L.G.S.M.(Guildhall), B.A.Hons.Mus.(Dal.), Principal Flute, Montreal Symphony</td>
</tr>
<tr>
<td>Richard King</td>
<td>B.Mus.(Dal.), M.Mus.(McG.)</td>
</tr>
<tr>
<td>Hank Knox</td>
<td>B.Mus., M.Mus.(McG.)</td>
</tr>
<tr>
<td>Roe-Min Kok</td>
<td>B.Mus.(Texas), M.A.(Duke), Ph.D.(Harv.)</td>
</tr>
<tr>
<td>Sara Laimon</td>
<td>B.Mus.(Br. Col.), M.Mus.(Yale), D.M.A.(SUNY Stony Brook)</td>
</tr>
<tr>
<td>Jacqueline Leclair</td>
<td>B.Mus.(Eastman Sch. of Music), M.Mus., D.M.A.(SUNY Stony Brook)</td>
</tr>
<tr>
<td>Philippe Leroux</td>
<td>Premier Prix(Conservatoire National Supérieur de Musique et de Danse de Paris)</td>
</tr>
<tr>
<td>Jean Lesage</td>
<td>Concours, Diplôme d'études supérieures(Cons. de Montréal)</td>
</tr>
<tr>
<td>Fabrice Marandola</td>
<td>Premier Prix(Cons. de Paris), M.Mus., Ph.D.(Sorbonne)</td>
</tr>
<tr>
<td>George Massenburg</td>
<td></td>
</tr>
<tr>
<td>Michael McMahon</td>
<td>B.Mus.(McG.), Graduate, Hochschule für Musik(Vienna)</td>
</tr>
<tr>
<td>Douglas McNabney</td>
<td>B.Mus.(Tor.), M.M.(W. Ont.), D.Mus.(Montr.)</td>
</tr>
<tr>
<td>Marina Mdivani</td>
<td>Post-graduate Dip.(Moscow Cons.)</td>
</tr>
<tr>
<td>Violaine Melançon</td>
<td>Premier Prix(CMQQ/Curtis Inst.)</td>
</tr>
<tr>
<td>Christoph Neidhöfer</td>
<td>Graduate, Hochschule für Musik(Basel), Ph.D.(Harv.)</td>
</tr>
<tr>
<td>Jean-Michel Píc</td>
<td></td>
</tr>
<tr>
<td>Ilya Poletaev</td>
<td>B.Mus.(Tor.), M.Mus., M.A., D.M.A.(Yale)</td>
</tr>
<tr>
<td>André Roy</td>
<td>B.Mus.(Curtis)</td>
</tr>
<tr>
<td>Gary Scavone</td>
<td>B.Sc., B.A.(Syrac.), M.Sc., Ph.D.(Stan.)</td>
</tr>
<tr>
<td>Richard Stoelzel</td>
<td>B.Mus.(S. Miss.), M.Mus.(Conn.)</td>
</tr>
<tr>
<td>Axel Strauss</td>
<td>Dipl.(Musiikhochschule Rostock), Prof. Studies Cert.(Juilliard)</td>
</tr>
<tr>
<td>Joe Sullivan</td>
<td>B.A.(Ott.), M.M.(New England Cons.)</td>
</tr>
<tr>
<td>Lena Weman</td>
<td>M.A.(Uppsala), Ph.D.(Luleå)</td>
</tr>
<tr>
<td>André White</td>
<td>B.A.(Cdia), M.Mus.(McG.)</td>
</tr>
<tr>
<td>Lloyd Whitesell</td>
<td>B.A.(Minn.), M.A., Ph.D.(SUNY Stony Brook)</td>
</tr>
<tr>
<td>Jonathan Wild</td>
<td>B.Mus., M.A.(McG.), Ph.D.(Harv.)</td>
</tr>
</tbody>
</table>

### Assistant Professors

<table>
<thead>
<tr>
<th>Name</th>
<th>Degree Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simon Aldrich</td>
<td>B.Mus., L.Mus.(McG.)</td>
</tr>
<tr>
<td>Guillaume Bourgogne</td>
<td>Premier Prix(CNSMDP)</td>
</tr>
<tr>
<td>James Box</td>
<td>B.M.(Southern Methodist U.), M.M.(Cleve. Inst. of Music), Principal Trombone, Montreal Symphony</td>
</tr>
<tr>
<td>Alain Desgagné</td>
<td>Premier Prix(Cons. de Québec), M.Mus.(Nwestern)</td>
</tr>
</tbody>
</table>
Assistant Professors
Russell DeVuyst; B.Mus.Ed.(Boston Cons.), M.M.(New England Cons.)
Elizabeth Dolin; B.Mus.(Tor.), Artist Dip.(Ind.)
Jean Gaudreault; L.L.(Montr.), Graduate(Cons. de Québec), Montreal Symphony
Stephen Hargreaves; B.Mus.(Ind.)
Edward Klorman; B.Mus.(Juilliard), M.A., Ph.D.(CUNY)
Joanne Kolomyjec; B.Mus.(Tor.)
Dominique Labelle; L.Mus.(McG.), Artist Dip.(Boston)
Stéphane Lévesque; Premier Prix(Cons. de Montréal), M.Mus.(Yale), Principal Bassoon, Montreal Symphony
Lisa Lorenzino; B.Mus.(Tor.), B.Ed.(Sask.), M.A.(McG.), Ph.D.(Alta.)
John Mac Master; L.Mus.(McG.)
Brian Manker; B.Mus., M.Mus.(New England Cons.)
Annamarie Popescu; A. Dip.(Acad. of Vocal Arts)
Richard Roberts; B.Mus.(Ind.), Concertmaster, Montreal Symphony
Brian Robinson; B.Mus.(Tor.), Montreal Symphony
Jennifer Swartz; Dip.(Curtis), Principal Harp, Montreal Symphony
Jean-Sébastien Vallée; B.Mus.(Laval), Grad.Dip.(Sher.), M.Mus.(Calif.-Santa Cruz), D.M.A.(Ill.-Urbana-Champaign)
Andrew Wan; B.Mus.(Juilliard), Concertmaster, Montreal Symphony
Ali Yazdanfar; B.A.(Johns Hop.), Principal Bass, Montreal Symphony

Adjunct Professors
Durand Begault; B.A.(Calif.-Santa Cruz), M.F.A.(Mills Coll., Calif.), Ph.D.(Calif.-San Diego)
Jonas Braasch; Dipl. Physics (Dortmund), Doct-Eng, Ph.D.(Ruhr-Univ. Bochum)
Rachelle Chiasson-Taylor; M.Mus., D.Mus., Ph.D.(McG.)
Steven Epstein; B.S.(Hofstra)
Jean Piché
Axel Mulder; Drs.(Rijks Universiteit Groningen), Ph.D.(S. Fraser)
Marc-Pierre Verge; B.A., M.Sc.(Laval), Ph.D.(Eiden.)
Jérémie Voix; M.Sc.A.(Sher.), Ph.D.(ÉTS)

Faculty Lecturer
Hélène Boucher; B.Mus.(Laval), M.Mus.(Montr.), Ph.D.(McG.)

12.1.5 Master of Music (M.Mus.) Music: Composition (Thesis) (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis Courses (27 credits)
The thesis is a composition, accompanied by an analytical essay of approximately 20-30 pages.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUGS 684</td>
<td>6</td>
<td>Master's Thesis Research 2</td>
</tr>
<tr>
<td>MUGS 685</td>
<td>9</td>
<td>Master's Thesis Research 3</td>
</tr>
<tr>
<td>MUGS 686</td>
<td>12</td>
<td>Master's Thesis Research 4</td>
</tr>
</tbody>
</table>

Required Courses (6 credits)
Complementary Courses (6 credits)
6 credits selected from the following courses:
- MU CO 631 (3) Seminar in Composition 1
- MU CO 632 (3) Seminar in Composition 2
- MU CO 633 (3) Seminar in Composition 3
- MU CO 634 (3) Seminar in Composition 4
- MU CO 635 (3) Seminar in Composition 5
- MU CO 636 (3) Seminar in Composition 6

Elective Courses (6 credits)
6 credits of graduate seminars, at the 500, 600, or 700 level, approved by the Department.

12.1.6 Master of Arts (M.A.) Music: Music Education (Thesis) (45 credits)
Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis Courses (30 credits)
The candidate will undertake supervised research leading to a thesis that will be an in-depth investigation in some specialized field of Music Education.
- MUGS 683 (3) Master's Thesis Research 1
- MUGS 684 (6) Master's Thesis Research 2
- MUGS 685 (9) Master's Thesis Research 3
- MUGS 686 (12) Master's Thesis Research 4

Complementary Courses (15 credits)
15 credits of graduate seminars at the 500, 600, or 700 level, approved by the Department. Normally 9 credits will be seminars in Music Education selected from the following:
- MUGT 610 (3) Seminar - Music Education 1
- MUGT 611 (3) Seminar - Music Education 2
- MUGT 612 (3) Seminar - Music Education 3
- MUGT 613 (3) Seminar - Music Education 4

12.1.7 Master of Arts (M.A.) Music: Music Technology (Thesis) (45 credits)
Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis Courses (30 credits)
The candidate will undertake supervised research leading to a thesis that will utilize or investigate an aspect of musical science and technology.
- MUGS 683 (3) Master's Thesis Research 1
- MUGS 684 (6) Master's Thesis Research 2
- MUGS 685 (9) Master's Thesis Research 3
- MUGS 686 (12) Master's Thesis Research 4
Complementary Courses (15 credits)
15 credits of graduate seminars at the 500, 600, or 700 level approved by the Department, 9 credits of which must be Music Technology seminars with the prefix MUMT.

12.1.8 Master of Arts (M.A.) Music: Musicology (Thesis) (45 credits)
Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis Courses (30 credits)
The candidate will undertake supervised research leading to a thesis that will be an in-depth investigation in some specialized field of Musicology.

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUGS 683</td>
<td>(3)</td>
<td>Master's Thesis Research 1</td>
</tr>
<tr>
<td>MUGS 684</td>
<td>(6)</td>
<td>Master's Thesis Research 2</td>
</tr>
<tr>
<td>MUGS 685</td>
<td>(9)</td>
<td>Master's Thesis Research 3</td>
</tr>
<tr>
<td>MUGS 686</td>
<td>(12)</td>
<td>Master's Thesis Research 4</td>
</tr>
</tbody>
</table>

Required Course (3 credits)
MUHL 529 (3) Proseminar in Musicology

Complementary Courses (12 credits)
12 credits of graduate seminars at the 500, 600, or 700 level, approved by the Department. Normally 6 credits will be in Seminars in Musicology selected from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 680</td>
<td>(3)</td>
<td>Seminar in Musicology 1</td>
</tr>
<tr>
<td>MUHL 681</td>
<td>(3)</td>
<td>Seminar in Musicology 2</td>
</tr>
<tr>
<td>MUHL 682</td>
<td>(3)</td>
<td>Seminar in Musicology 3</td>
</tr>
<tr>
<td>MUHL 683</td>
<td>(3)</td>
<td>Seminar in Musicology 4</td>
</tr>
<tr>
<td>MUHL 684</td>
<td>(3)</td>
<td>Seminar in Musicology 5</td>
</tr>
<tr>
<td>MUHL 685</td>
<td>(3)</td>
<td>Seminar in Musicology 6</td>
</tr>
<tr>
<td>MUHL 692</td>
<td>(3)</td>
<td>Seminar in Music Literature 1</td>
</tr>
</tbody>
</table>

12.1.9 Master of Arts (M.A.) Music Musicology (Thesis): Gender and Women's Studies (45 credits)
Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology and Musicology following transcript review and/or placement exams.

Thesis Courses (27 credits)
The candidate will undertake supervised research leading to a thesis that will be an in-depth investigation in some specialized field of Musicology on a topic centrally related to issues of Gender and/or Women's Studies.

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUGS 684</td>
<td>(6)</td>
<td>Master's Thesis Research 2</td>
</tr>
<tr>
<td>MUGS 685</td>
<td>(9)</td>
<td>Master's Thesis Research 3</td>
</tr>
<tr>
<td>MUGS 686</td>
<td>(12)</td>
<td>Master's Thesis Research 4</td>
</tr>
</tbody>
</table>

Required Courses (6 credits)
MUHL 529 (3) Proseminar in Musicology
WMST 601 (3) Feminist Theories and Methods
Complementary Courses (12 credits)

9 credits of graduate seminars at the 500, 600, or 700 level, approved by the Department. Normally, 6 credits will be seminars in Musicology selected from the following:

- MUHL 680 (3) Seminar in Musicology 1
- MUHL 681 (3) Seminar in Musicology 2
- MUHL 682 (3) Seminar in Musicology 3
- MUHL 683 (3) Seminar in Musicology 4
- MUHL 684 (3) Seminar in Musicology 5
- MUHL 685 (3) Seminar in Musicology 6
- MUHL 692 (3) Seminar in Music Literature 1

3 credits of:

- WMST 602 (3) Feminist Research Symposium

Or 3 credits of a graduate seminar at the 500, 600, or 700 level, on gender/women’s issues, may be selected from within or outside of the Department. The selection must be approved by the Department.

12.1.10 Master of Music (M.Mus.) Sound Recording (Non-Thesis) (60 credits)

Program Prerequisites (27 credits)

Required Courses (21 credits)

- MUCO 260 (3) Instruments of the Orchestra
- MUMT 250 (3) Music Perception and Cognition
- MUSR 232 (3) Introduction to Electronics
- MUSR 300D1 (3) Introduction to Music Recording
- MUSR 300D2 (3) Introduction to Music Recording
- MUSR 339 (3) Introduction to Electroacoustics
- PHYS 224 (3) Physics of Music

Complementary Music Technology Courses (6 credits)

3 credits from:

- MUMT 202 (3) Fundamentals of New Media
- MUMT 203 (3) Introduction to Digital Audio

3 credits from:

- MUMT 302 (3) New Media Production 1
- MUMT 306 (3) Music and Audio Computing 1

1) Students admitted as a Special Student in the prerequisite package for Sound Recording must meet with the Sound Recording Adviser prior to registering in MUMT (Music Technology) courses. In order to be considered for admission to the Master of Music in Sound Recording, students must attain a minimum grade of B in all of the above courses, and must have a B.Mus. degree with a minimum CGPA of 3.00.

2) MUMT 202 and MUMT 203 cover overlapping material, but MUMT 203 requires a much stronger background in Mathematics. If in doubt, please consult the instructor.

3) MUMT 306 (Music and Audio Computing 1) can be taken by adept programmers in place of MUMT 302 (New Media Production 1).
Required Courses (51 credits)

- MUSR 629D1, (2) Technical Ear Training
- MUSR 629D2, (2) Technical Ear Training
- MUSR 667, (3) Digital Studio Technology
- MUSR 668, (3) Digital/Analog Audio Editing
- MUSR 669D1, (1.5) Topics: Classical Music Recording
- MUSR 669D2, (1.5) Topics: Classical Music Recording
- MUSR 670D1, (5) Recording Theory and Practice 1
- MUSR 670D2, (5) Recording Theory and Practice 1
- MUSR 671D1, (5) Recording Theory and Practice 2
- MUSR 671D2, (5) Recording Theory and Practice 2
- MUSR 672D1, (3) Analysis of Recordings
- MUSR 672D2, (3) Analysis of Recordings
- MUSR 674, (3) Electronic and Electroacoustic Measurement
- MUSR 677D1, (3) Audio for Video Post-Production
- MUSR 677D2, (3) Audio for Video Post-Production
- MUSR 678, (3) Advanced Digital Editing and Post-Production

Electives Courses (9 credits)

Three 3-credit graduate course electives, approved by the Department.

12.1.11 Master of Arts (M.A.) Music: Theory (Thesis) (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis Courses (30 credits)

The candidate will undertake supervised research leading to a thesis that will be an in-depth investigation in some specialized field of Music Theory.

- MUGS 683, (3) Master's Thesis Research 1
- MUGS 684, (6) Master's Thesis Research 2
- MUGS 685, (9) Master's Thesis Research 3
- MUGS 686, (12) Master's Thesis Research 4

Complementary Courses (15 credits)

12 credits at the 500, 600, or 700 level, approved by the Department. Normally, 9 credits will be seminars in Music Theory selected from the following:

- MUTH 652, (3) Seminar in Music Theory 1
- MUTH 653, (3) Seminar in Music Theory 2
- MUTH 654, (3) Seminar in Music Theory 3
- MUTH 655, (3) Seminar in Music Theory 4
- MUTH 656, (3) Seminar in Music Theory 5
- MUTH 657, (3) Seminar in Music Theory 6

3 credits selected from the following:
MUTH 658  (3)  History of Music Theory 1
MUTH 659  (3)  History of Music Theory 2

12.1.12 Master of Arts (M.A.) Music Theory (Thesis): Gender and Women’s Studies (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis Courses (27 credits)
The candidate will undertake supervised research leading to a thesis that will be an in-depth investigation in some specialized field of Music Theory on a topic centrally related to issues of Gender and/or Women’s Studies.

MUGS 684  (6)  Master’s Thesis Research 2
MUGS 685  (9)  Master’s Thesis Research 3
MUGS 686  (12)  Master’s Thesis Research 4

Required Course (3 credits)
WMST 601  (3)  Feminist Theories and Methods

Complementary Courses (15 credits)
9 credits of graduate seminars at the 500, 600, or 700 level, approved by the Department, selected from the following:

MUTH 652  (3)  Seminar in Music Theory 1
MUTH 653  (3)  Seminar in Music Theory 2
MUTH 654  (3)  Seminar in Music Theory 3
MUTH 655  (3)  Seminar in Music Theory 4
MUTH 656  (3)  Seminar in Music Theory 5
MUTH 657  (3)  Seminar in Music Theory 6

3 credits selected from the following:

MUTH 658  (3)  History of Music Theory 1
MUTH 659  (3)  History of Music Theory 2

3 credits of:

WMST 602  (3)  Feminist Research Symposium

or 3 credits of graduate seminar at the 500, 600, or 700 level, on gender/women’s issues, may be selected from within or outside the Department. The selection must be approved by the Department.

12.1.13 Master of Arts (M.A.) Music: Music Education (Non-Thesis) (45 credits)

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Research Project (24 credits)

MUGS 614  (3)  Reading Course 1
MUGS 615  (3)  Reading Course 2
MUGS 635  (9)  Research Paper 1
Required Courses (21 credits)
Seven 3-credit courses at the 500, 600, or 700 level approved by the Music Education Area, four of which must be in the Music Education Area.
With the approval of the Music Education Area, two of the seven 3-credit courses may be taken in the Faculty of Education.

12.1.14 Master of Arts (M.A.) Music: Musicology (Non-Thesis) (45 credits)
Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Research Project (24 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUGS 614</td>
<td>(3)</td>
<td>Reading Course 1</td>
</tr>
<tr>
<td>MUGS 615</td>
<td>(3)</td>
<td>Reading Course 2</td>
</tr>
<tr>
<td>MUGS 635</td>
<td>(9)</td>
<td>Research Paper 1</td>
</tr>
<tr>
<td>MUGS 636</td>
<td>(9)</td>
<td>Research Paper 2</td>
</tr>
</tbody>
</table>

Required Courses (21 credits)
Seven 3-credit courses at the 500, 600, or 700 level approved by the Musicology Area, four of which must be in the Musicology Area.

One of the courses must be:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 529</td>
<td>(3)</td>
<td>Proseminar in Musicology</td>
</tr>
</tbody>
</table>

12.1.15 Master of Arts (M.A.) Music: Theory (Non-Thesis) (45 credits)
Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Research Project (24 credits)

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUGS 614</td>
<td>(3)</td>
<td>Reading Course 1</td>
</tr>
<tr>
<td>MUGS 615</td>
<td>(3)</td>
<td>Reading Course 2</td>
</tr>
<tr>
<td>MUGS 635</td>
<td>(9)</td>
<td>Research Paper 1</td>
</tr>
<tr>
<td>MUGS 636</td>
<td>(9)</td>
<td>Research Paper 2</td>
</tr>
</tbody>
</table>

Required Courses (21 credits)
Seven 3-credit graduate courses at the 500, 600, or 700 level approved by the Music Theory Area, four of which must be in Music Theory.

One of the courses must be selected from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTH 658</td>
<td>(3)</td>
<td>History of Music Theory 1</td>
</tr>
<tr>
<td>MUTH 659</td>
<td>(3)</td>
<td>History of Music Theory 2</td>
</tr>
</tbody>
</table>

12.1.16 Master of Music (M.Mus.) Performance: Jazz Performance (Thesis) (45 credits)
Saxophone, Trumpet, Trombone, Drums, Piano, Guitar, Bass, Voice

The following program prerequisites may be assigned as additional required courses on the basis of transcript review:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credit</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUJZ 187</td>
<td>(3)</td>
<td>Jazz History Survey</td>
</tr>
<tr>
<td>MUJZ 440</td>
<td>(2)</td>
<td>Advanced Jazz Composition 1</td>
</tr>
</tbody>
</table>
Advanced Jazz Composition 2 (MUJZ 441)
Advanced Jazz Arranging 1 (MUJZ 461D1)
Advanced Jazz Arranging 2 (MUJZ 461D2)
Jazz Performance Practice (MUJZ 493)

**Required Courses (12 credits)**

- Jazz Performance/Composition Tutorial 1 (MUIN 626)
- Jazz Performance/Composition Tutorial 2 (MUIN 627)
- Jazz Performance/Composition Tutorial 3 (MUIN 628)
- Jazz Pedagogy (MUJZ 601)

**Complementary Courses (33 credits)**

33 credits from one of the following streams:

**Stream A - Jazz Performance**

3 credits from:

- Graduate Jazz Improvisation Seminar (MUPG 695)

22 credits from:

- Jazz Composition & Arranging 1 (MUJZ 640)
- Jazz Composition & Arranging 2 (MUJZ 641)
- Performance/Composition Recital Project (MUPG 651)
- Performance in Recording Media (MUPG 659)

3 credits of graduate seminar courses at the 600-level, approved by the Department.

5 credits of ensemble courses, at the 500 level or above, with the prefix MUEN (4 credits must be in jazz related ensembles). MUPG 572D1/D2 Free Improvisation 2 (1 credit) can be substituted for 1 credit of JAZZ ensemble.

**Stream B - Jazz Composition and Arranging**

22 credits from:

- Jazz Composition & Arranging 1 (MUJZ 640)
- Jazz Composition & Arranging 2 (MUJZ 641)
- Jazz Ensemble Recital Project (MUPG 652)
- Performance in Recording Media (MUPG 659)

6 credits of graduate seminar courses, at the 600-level, approved by the Department.

5 credits of ensemble courses, at the 500 level or above, with the prefix MUEN (4 credits must be in jazz related ensembles.) MUPG 572D1/D2 Free Improvisation 2 (1 credit) can be substituted for 1 credit of JAZZ ensemble.

**Stream C - Jazz Orchestra**

4 credits from:

- Jazz Composition & Arranging 1 (MUJZ 640)
Jazz Composition & Arranging 2
MUJZ 641 (2)
Jazz Repertoire Project 1
MUJZ 644 (2)
Jazz Repertoire Project 2
MUJZ 645 (2)

18 credits from:
MUPG 651 (9) Performance/Composition Recital Project
MUPG 652 (9) Jazz Ensemble Recital Project

3 credits of graduate seminars at the 600 level, approved by the Department.

8 credits of ensemble courses, at the 500 level or above, with the prefix MUEN (4 credits must be in jazz related ensembles). MUPG 572D1/D2 can be substituted for 1 credit of Jazz ensemble.

12.1.17 Master of Music (M.Mus.) Performance: Early Music (Thesis) (45 credits)

Voice, Baroque Flute, Recorder, Baroque Oboe, Baroque Bassoon, Baroque Violin, Baroque Viola, Baroque Cello, Early Music Clarinet, Viola da Gamba, Organ, Harpsichord, Lute, Early Brass, Fortepiano

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisites may be assigned as additional required courses on the basis of transcript review:
MUPD 560 (1) Introduction to Research Methods in Music

3 credits from the following:
MUHL 377 (3) Baroque Opera
MUHL 380 (3) Medieval Music
MUHL 381 (3) Renaissance Music
MUHL 382 (3) Baroque Music
MUHL 383 (3) Classical Music
MUHL 395 (3) Keyboard Literature before 1750
MUPP 381 (3) Topics in Performance Practice
MUTH 426 (3) Topics in Early Music Analysis

Fortepiano students:
MUHL 366 (3) The Era of the Fortepiano

Harpischord students:
MUPG 272D1 (2) Continuo
MUPG 272D2 (2) Continuo
MUPG 372D1 (1) Continuo
MUPG 372D2 (1) Continuo

Organ/Lute students:
### Thesis Performance (27 credits)

18 credits:
- MUIN 620  (3)  Performance Tutorial 1
- MUIN 621  (3)  Performance Tutorial 2
- MUIN 622**  (3)  Performance Tutorial 3
- MUIN 622D1**  (1.5)  Performance Tutorial 3
- MUIN 622D2**  (1.5)  Performance Tutorial 3
- MUPG 600*  (9)  Recital Project 1

* Solo Recital only

** Student may take either MUIN 622 or MUIN 622D1 and MUIN 622D2.

9 credits from:
- MUPG 601  (9)  Recital Project 2
- MUPG 602  (6)  Recital Project 3
- MUPG 603  (3)  Recital Project 4
- MUPG 604  (6)  Chamber Music Recital
- MUPG 605  (3)  Recording Project
- MUPG 606**  (3)  Interdisciplinary Project 1
- MUPG 607**  (6)  Interdisciplinary Project 2
- MUPG 614*  (3)  Quick Study

* Voice Only

** Students may take either MUPG 606 or MUGP 607

### Required Course

- MUGS 605  (0)  Graduate Performance Colloquium

### Complementary Seminars (9 credits)

3 credits from the following:
- MUPG 590*  (3)  Vocal Styles and Conventions
- MUPP 690  (3)  Performance Practice Seminar 1
- MUPP 691  (3)  Performance Practice Seminar 2
- MUPP 692  (3)  Performance Practice Seminar 3
- MUPP 693  (3)  Performance Practice Seminar 4
MUPP 694 (3) Performance Practice Seminar 5
MUPP 695 (3) Performance Practice Seminar 6

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

3 credits from the following:
MUHL 591D1 (1.5) Paleography
MUHL 591D2 (1.5) Paleography
MUPG 575D1** (1.5) Liturgical Organ Playing
MUPG 575D2** (1.5) Liturgical Organ Playing
MUPG 590* (3) Vocal Styles and Conventions
MUPG 691 (3) Vocal Ornamentation
MUTH 602 (3) Keyboard Modal Counterpoint

or one graduate 3-credit seminar approved by the Department.
* If not already taken
** May be repeated once

**Complementary Performance (9 credits)**

**Instruments:**
3 terms of:
MUEN 580 (1) Early Music Ensemble

6 credits from (may be taken more than once):
MUEN 569 (1) Tabla Ensemble
MUEN 572 (2) Cappella Antica
MUEN 573 (2) Baroque Orchestra

OR

**Voice:**
2 credits of:
MUEN 580 (1) Early Music Ensemble

3 credits:
MUIN 610 (1) Vocal Coaching 1
MUIN 611 (1) Vocal Coaching 2
MUIN 612 (1) Vocal Coaching 3

4 credits from (may be taken more than once):
MUEN 569 (1) Tabla Ensemble
MUEN 572 (2) Cappella Antica
MUEN 579 (1) Song Interpretation 2
12.1.18 Master of Music (M.Mus.) Performance: Orchestral Instruments, Guitar (Thesis) (45 credits)

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisite may be assigned as an additional required course on the basis of transcript review:

MUPD 560 (1) Introduction to Research Methods in Music

Thesis Performance (27 credits)

18 credits:

MUIN 620 (3) Performance Tutorial 1
MUIN 621 (3) Performance Tutorial 2
MUIN 622* (3) Performance Tutorial 3
MUIN 622D1* (1.5) Performance Tutorial 3
MUIN 622D2* (1.5) Performance Tutorial 3
MUPG 600 (9) Recital Project 1

* Students may take MUIN 622 or MUIN 622D1 and MUIN 622D2.

9 credits from the following:

MUPG 601 (9) Recital Project 2
MUPG 602 (6) Recital Project 3
MUPG 603 (3) Recital Project 4
MUPG 604 (6) Chamber Music Recital
MUPG 605 (3) Recording Project
MUPG 606* (3) Interdisciplinary Project 1
MUPG 607* (6) Interdisciplinary Project 2
MUPG 608** (3) Orchestral Repertoire Examination 1
MUPG 609** (6) Orchestral Repertoire Examination 2
MUPG 610*** (9) Orchestral Repertoire Examination 3

* May take MUPG 606 or MUPG 607.
** May take MUPG 608 or MUPG 609 or MUPG 610.

Required Course

MUGS 605 (0) Graduate Performance Colloquium

Complementary Seminars (9 credits)

One of the following:

MUPP 690 (3) Performance Practice Seminar 1
MUPP 691 (3) Performance Practice Seminar 2
MUPP 692 (3) Performance Practice Seminar 3
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPP 693</td>
<td>(3)</td>
<td>Performance Practice Seminar 4</td>
</tr>
<tr>
<td>MUPP 694</td>
<td>(3)</td>
<td>Performance Practice Seminar 5</td>
</tr>
<tr>
<td>MUPP 695</td>
<td>(3)</td>
<td>Performance Practice Seminar 6</td>
</tr>
</tbody>
</table>

One approved graduate 3-credit seminar with the prefix MUO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

One additional graduate 3-credit seminar approved by the Department.

**Complementary Performance (9 credits)**

**Orchestral Instruments:**
6 credits from the following (may be taken more than once):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 573</td>
<td>(2)</td>
<td>Baroque Orchestra</td>
</tr>
<tr>
<td>MUEN 590</td>
<td>(2)</td>
<td>McGill Wind Orchestra</td>
</tr>
<tr>
<td>MUEN 594</td>
<td>(2)</td>
<td>Contemporary Music Ensemble</td>
</tr>
<tr>
<td>MUEN 597</td>
<td>(2)</td>
<td>McGill Symphony Orchestra</td>
</tr>
</tbody>
</table>

**Strings:**
Two terms of:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 560**</td>
<td>(1)</td>
<td>Chamber Music Ensemble</td>
</tr>
</tbody>
</table>

1 credit of:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 540</td>
<td>(.5)</td>
<td>Chamber Music Project 1</td>
</tr>
<tr>
<td>MUEN 541</td>
<td>(.5)</td>
<td>Chamber Music Project 2</td>
</tr>
<tr>
<td>MUEN 560**</td>
<td>(1)</td>
<td>Chamber Music Ensemble</td>
</tr>
<tr>
<td>MUEN 561**</td>
<td>(1)</td>
<td>2nd Chamber Music Ensemble</td>
</tr>
<tr>
<td>MUEN 568**</td>
<td>(1)</td>
<td>Multiple Ensemble 1</td>
</tr>
<tr>
<td>MUEN 569*</td>
<td>(1)</td>
<td>Tabla Ensemble</td>
</tr>
<tr>
<td>MUEN 599</td>
<td>(1)</td>
<td>Jazz Studio Orchestra</td>
</tr>
<tr>
<td>MUPG 571</td>
<td>(1)</td>
<td>Free Improvisation 1</td>
</tr>
<tr>
<td>MUPG 572D1</td>
<td>(.5)</td>
<td>Free Improvisation 2</td>
</tr>
<tr>
<td>MUPG 572D2</td>
<td>(.5)</td>
<td>Free Improvisation 2</td>
</tr>
</tbody>
</table>

**Winds/Brass:**
2 credits from the following (may be taken more than once):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 589</td>
<td>(1)</td>
<td>Woodwind Ensembles</td>
</tr>
<tr>
<td>MUEN 591</td>
<td>(1)</td>
<td>Brass Consort</td>
</tr>
</tbody>
</table>

1 credit from:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 540</td>
<td>(.5)</td>
<td>Chamber Music Project 1</td>
</tr>
<tr>
<td>MUEN 541</td>
<td>(.5)</td>
<td>Chamber Music Project 2</td>
</tr>
<tr>
<td>MUEN 560**</td>
<td>(1)</td>
<td>Chamber Music Ensemble</td>
</tr>
<tr>
<td>Course Code</td>
<td>Credits</td>
<td>Course Title</td>
</tr>
<tr>
<td>-------------</td>
<td>---------</td>
<td>-----------------------------</td>
</tr>
<tr>
<td>MUEN 568**</td>
<td>(1)</td>
<td>Multiple Ensemble 1</td>
</tr>
<tr>
<td>MUEN 569</td>
<td>(1)</td>
<td>Tabla Ensemble</td>
</tr>
<tr>
<td>MUEN 589</td>
<td>(1)</td>
<td>Woodwind Ensembles</td>
</tr>
<tr>
<td>MUEN 591</td>
<td>(1)</td>
<td>Brass Consort</td>
</tr>
<tr>
<td>MUEN 599</td>
<td>(1)</td>
<td>Jazz Studio Orchestra</td>
</tr>
<tr>
<td>MUPG 571</td>
<td>(1)</td>
<td>Free Improvisation 1</td>
</tr>
<tr>
<td>MUPG 572D1</td>
<td>(.5)</td>
<td>Free Improvisation 2</td>
</tr>
<tr>
<td>MUPG 572D2</td>
<td>(.5)</td>
<td>Free Improvisation 2</td>
</tr>
</tbody>
</table>

** Percussion:

3 credits from (may be taken more than once unless otherwise indicated):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 540</td>
<td>(.5)</td>
<td>Chamber Music Project 1</td>
</tr>
<tr>
<td>MUEN 541</td>
<td>(.5)</td>
<td>Chamber Music Project 2</td>
</tr>
<tr>
<td>MUEN 560**</td>
<td>(1)</td>
<td>Chamber Music Ensemble</td>
</tr>
<tr>
<td>MUEN 568**</td>
<td>(1)</td>
<td>Multiple Ensemble 1</td>
</tr>
<tr>
<td>MUEN 569**</td>
<td>(1)</td>
<td>Tabla Ensemble</td>
</tr>
<tr>
<td>MUEN 598</td>
<td>(1)</td>
<td>Percussion Ensembles</td>
</tr>
<tr>
<td>MUPG 571</td>
<td>(1)</td>
<td>Free Improvisation 1</td>
</tr>
<tr>
<td>MUPG 572D1</td>
<td>(.5)</td>
<td>Free Improvisation 2</td>
</tr>
<tr>
<td>MUPG 572D2</td>
<td>(.5)</td>
<td>Free Improvisation 2</td>
</tr>
</tbody>
</table>

** Harp:

3 credits from (may be taken more than once unless otherwise indicated):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 540</td>
<td>(.5)</td>
<td>Chamber Music Project 1</td>
</tr>
<tr>
<td>MUEN 541</td>
<td>(.5)</td>
<td>Chamber Music Project 2</td>
</tr>
<tr>
<td>MUEN 560**</td>
<td>(1)</td>
<td>Chamber Music Ensemble</td>
</tr>
<tr>
<td>MUEN 561**</td>
<td>(1)</td>
<td>2nd Chamber Music Ensemble</td>
</tr>
<tr>
<td>MUEN 568**</td>
<td>(1)</td>
<td>Multiple Ensemble 1</td>
</tr>
<tr>
<td>MUEN 569**</td>
<td>(1)</td>
<td>Tabla Ensemble</td>
</tr>
<tr>
<td>MUPG 571</td>
<td>(1)</td>
<td>Free Improvisation 1</td>
</tr>
<tr>
<td>MUPG 572D1</td>
<td>(.5)</td>
<td>Free Improvisation 2</td>
</tr>
<tr>
<td>MUPG 572D2</td>
<td>(.5)</td>
<td>Free Improvisation 2</td>
</tr>
</tbody>
</table>

** OR **

** Guitar:

Three terms of:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 562</td>
<td>(1)</td>
<td>Guitar Ensemble</td>
</tr>
</tbody>
</table>

6 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 540</td>
<td>(.5)</td>
<td>Chamber Music Project 1</td>
</tr>
<tr>
<td>MUEN 541</td>
<td>(.5)</td>
<td>Chamber Music Project 2</td>
</tr>
</tbody>
</table>
### Chamber Music Ensemble (1) MUEN 560**
### 2nd Chamber Music Ensemble (1) MUEN 561**
### Multiple Ensemble 1 (1) MUEN 568**
### Tabla Ensemble (1) MUEN 569**
### Free Improvisation 1 (1) MUPG 571
### Free Improvisation 2 (.5) MUPG 572D1
### Free Improvisation 2 (.5) MUPG 572D2
### Fretboard Guitar Project (3) MUPG 666
### Guitar Pedagogy Project (3) MUPG 669

One 3-credit seminar at the 500 or 600 level with the prefix MUOC, MUGS, MUHT, MUHL, MUMT, MUPP, or MUTH.

** MUEN 560, MUEN 561, and MUEN 568 may be taken more than once.

### 12.1.19 Master of Music (M.Mus.) Performance: Collaborative Piano (Thesis) (45 credits)

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisites may be assigned as additional required courses on the basis of transcript review:

- **MUPD 560 (1)** Introduction to Research Methods in Music

**4 credits of:**
- **MUPG 210 (2)** Italian Diction
- **MUPG 211 (2)** French Diction
- **MUPG 212 (2)** English Diction
- **MUPG 213 (2)** German Diction

**6 credits of:**
- **MUHL 372 (3)** Solo Song Outside Germany and Austria
- **MUHL 377 (3)** Baroque Opera
- **MUHL 387 (3)** Opera from Mozart to Puccini
- **MUHL 388 (3)** Opera After 1900
- **MUHL 390 (3)** The German Lied

### Thesis Performance (27 credits)

**18 credits:**
- **MUIN 620 (3)** Performance Tutorial 1
- **MUIN 621 (3)** Performance Tutorial 2
- **MUIN 622** (3) Performance Tutorial 3
- **MUIN 622D1** (1.5) Performance Tutorial 3
- **MUIN 622D2** (1.5) Performance Tutorial 3
- **MUPG 600** (9) Recital Project 1
- **MUPG 653** (9) Opera Coach Project

* Students may take MUPG 653 or MUPG 600.
** Students may take MUIN 622 or MUIN 622D1 and MUIN 622D2.

9 credits from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Project</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 601*</td>
<td>(9)</td>
<td>Recital Project 2</td>
</tr>
<tr>
<td>MUPG 602</td>
<td>(6)</td>
<td>Recital Project 3</td>
</tr>
<tr>
<td>MUPG 605</td>
<td>(3)</td>
<td>Recording Project</td>
</tr>
<tr>
<td>MUPG 606</td>
<td>(3)</td>
<td>Interdisciplinary Project 1</td>
</tr>
<tr>
<td>MUPG 614</td>
<td>(3)</td>
<td>Quick Study</td>
</tr>
<tr>
<td>MUPG 653*</td>
<td>(9)</td>
<td>Opera Coach Project</td>
</tr>
<tr>
<td>MUPG 654</td>
<td>(6)</td>
<td>Opera Coach Performance</td>
</tr>
</tbody>
</table>

* Students may take either MUPG 653 (if not already taken) or MUPG 601 (if MUPG 600 not already taken).

**Required Courses (3 credits)**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Project</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUGS 605</td>
<td>(0)</td>
<td>Graduate Performance Colloquium</td>
</tr>
<tr>
<td>MUPG 687</td>
<td>(1)</td>
<td>Collaborative Piano Repertoire 1: Song</td>
</tr>
<tr>
<td>MUPG 688</td>
<td>(1)</td>
<td>Collaborative Piano Repertoire 2: Instrumental</td>
</tr>
<tr>
<td>MUPG 689</td>
<td>(1)</td>
<td>Collaborative Piano Rep.3: Orch. Reduction, Opera, Oratorio</td>
</tr>
</tbody>
</table>

**Complementary Seminars (9 credits)**

3 credits from the following:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Project</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 590</td>
<td>(3)</td>
<td>Vocal Styles and Conventions</td>
</tr>
<tr>
<td>MUPG 691</td>
<td>(3)</td>
<td>Vocal Ornamentation</td>
</tr>
<tr>
<td>MUPP 690</td>
<td>(3)</td>
<td>Performance Practice Seminar 1</td>
</tr>
<tr>
<td>MUPP 691</td>
<td>(3)</td>
<td>Performance Practice Seminar 2</td>
</tr>
<tr>
<td>MUPP 692</td>
<td>(3)</td>
<td>Performance Practice Seminar 3</td>
</tr>
<tr>
<td>MUPP 693</td>
<td>(3)</td>
<td>Performance Practice Seminar 4</td>
</tr>
<tr>
<td>MUPP 694</td>
<td>(3)</td>
<td>Performance Practice Seminar 5</td>
</tr>
<tr>
<td>MUPP 695</td>
<td>(3)</td>
<td>Performance Practice Seminar 6</td>
</tr>
</tbody>
</table>

One approved graduate 3-credit seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

One additional graduate 3-credit seminar approved by the Department.

**Complementary Performance (6 credits)**

Two terms of:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Project</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 584</td>
<td>(1)</td>
<td>Studio Accompanying</td>
</tr>
</tbody>
</table>

4 credits from the following (may be repeated unless otherwise noted):

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Project</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 540</td>
<td>(.5)</td>
<td>Chamber Music Project 1</td>
</tr>
<tr>
<td>MUEN 541</td>
<td>(.5)</td>
<td>Chamber Music Project 2</td>
</tr>
<tr>
<td>MUEN 560</td>
<td>(1)</td>
<td>Chamber Music Ensemble</td>
</tr>
<tr>
<td>MUEN 561</td>
<td>(1)</td>
<td>2nd Chamber Music Ensemble</td>
</tr>
<tr>
<td>MUEN 569</td>
<td>(1)</td>
<td>Tabla Ensemble</td>
</tr>
</tbody>
</table>
MUEN 579 (1) Song Interpretation 2
MUEN 580 (1) Early Music Ensemble
MUEN 584 (1) Studio Accompanying
MUEN 585 (1) Sonata Masterclass
MUEN 596 (2) Opera Repetiteur
MUPG 670* (2) Advanced Continuo 1
MUPG 671* (2) Advanced Continuo 2

* MUPG 670 and MUPG 671 may not be repeated.

12.1.20 Master of Music (M.Mus.) Performance: Piano (Thesis) (45 credits)

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisite may be assigned as an additional required course on the basis of transcript review:

MUPD 560 - Intro to Research Methods in Music

Thesis Performance (27 credits)

18 credits:

MUIN 620 (3) Performance Tutorial 1
MUIN 621 (3) Performance Tutorial 2
MUIN 622* (3) Performance Tutorial 3
MUIN 622D1* (1.5) Performance Tutorial 3
MUIN 622D2* (1.5) Performance Tutorial 3
MUPG 600 (9) Recital Project 1

* Students may take MUIN 622 or MUIN 622D1 and MUIN 622D2.

9 credits from the following:

MUPG 601* (9) Recital Project 2
MUPG 602* (6) Recital Project 3
MUPG 603 (3) Recital Project 4
MUPG 604 (6) Chamber Music Recital
MUPG 605 (3) Recording Project
MUPG 606** (3) Interdisciplinary Project 1
MUPG 607** (6) Interdisciplinary Project 2

* Students may take either MUPG 601 or MUPG 602.
** Students may take either MUPG 606 or MUPG 607.

Required Courses (3 credits)

MUGS 605 (0) Graduate Performance Colloquium
MUPG 683 (1.5) Piano Seminar 1
MUPG 684 (1.5) Piano Seminar 2

If MUPG 541 and MUPG 542 were taken during the undergraduate degree, MUPG 683 and MUPG 684 may be replaced with one 3-credit graduate seminar or 3 complementary Performance credits.

Complementary Seminars (9 credits)
One of the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credit</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPP 690</td>
<td>3</td>
<td>Performance Practice Seminar 1</td>
</tr>
<tr>
<td>MUPP 691</td>
<td>3</td>
<td>Performance Practice Seminar 2</td>
</tr>
<tr>
<td>MUPP 692</td>
<td>3</td>
<td>Performance Practice Seminar 3</td>
</tr>
<tr>
<td>MUPP 693</td>
<td>3</td>
<td>Performance Practice Seminar 4</td>
</tr>
<tr>
<td>MUPP 694</td>
<td>3</td>
<td>Performance Practice Seminar 5</td>
</tr>
<tr>
<td>MUPP 695</td>
<td>3</td>
<td>Performance Practice Seminar 6</td>
</tr>
</tbody>
</table>

One approved graduate 3-credit seminar with the prefix MU CO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

One additional graduate 3-credit seminar approved by the Department.

**Complementary Performance (6 credits)**

6 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credit</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPD 580</td>
<td>2</td>
<td>Piano Pedagogy Practicum</td>
</tr>
<tr>
<td>MUPG 571</td>
<td>1</td>
<td>Free Improvisation 1</td>
</tr>
<tr>
<td>MUPG 572D1</td>
<td>.5</td>
<td>Free Improvisation 2</td>
</tr>
<tr>
<td>MUPG 572D2</td>
<td>.5</td>
<td>Free Improvisation 2</td>
</tr>
<tr>
<td>MUPG 614</td>
<td>3</td>
<td>Quick Study</td>
</tr>
<tr>
<td>MUPG 646</td>
<td>1</td>
<td>Score- and Sight-Reading 1</td>
</tr>
<tr>
<td>MUPG 647</td>
<td>1</td>
<td>Score- and Sight-Reading 2</td>
</tr>
<tr>
<td>MUPG 670</td>
<td>2</td>
<td>Advanced Continuo 1</td>
</tr>
<tr>
<td>MUPG 671</td>
<td>2</td>
<td>Advanced Continuo 2</td>
</tr>
<tr>
<td>MUPG 687</td>
<td>1</td>
<td>Collaborative Piano Repertoire 1: Song</td>
</tr>
<tr>
<td>MUPG 688</td>
<td>1</td>
<td>Collaborative Piano Repertoire 2: Instrumental</td>
</tr>
<tr>
<td>MUPG 689</td>
<td>1</td>
<td>Collaborative Piano Rep.3: Orch. Reduction, Opera, Oratorio</td>
</tr>
</tbody>
</table>

OR

6 credits from the following (courses below may be taken more than once):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credit</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 540</td>
<td>.5</td>
<td>Chamber Music Project 1</td>
</tr>
<tr>
<td>MUEN 541</td>
<td>.5</td>
<td>Chamber Music Project 2</td>
</tr>
<tr>
<td>MUEN 560</td>
<td>1</td>
<td>Chamber Music Ensemble</td>
</tr>
<tr>
<td>MUEN 561</td>
<td>1</td>
<td>2nd Chamber Music Ensemble</td>
</tr>
<tr>
<td>MUEN 568</td>
<td>1</td>
<td>Multiple Ensemble 1</td>
</tr>
<tr>
<td>MUEN 569</td>
<td>1</td>
<td>Tabla Ensemble</td>
</tr>
<tr>
<td>MUEN 578</td>
<td>1</td>
<td>Song Interpretation 1</td>
</tr>
<tr>
<td>MUEN 579</td>
<td>1</td>
<td>Song Interpretation 2</td>
</tr>
<tr>
<td>MUEN 582</td>
<td>1</td>
<td>Piano Ensembles</td>
</tr>
<tr>
<td>MUEN 584</td>
<td>1</td>
<td>Studio Accompanying</td>
</tr>
<tr>
<td>MUEN 585</td>
<td>1</td>
<td>Sonata Masterclass</td>
</tr>
<tr>
<td>MUEN 588</td>
<td>1</td>
<td>Multiple Ensemble 2</td>
</tr>
<tr>
<td>MUEN 590</td>
<td>2</td>
<td>McGill Wind Orchestra</td>
</tr>
<tr>
<td>MUEN 594</td>
<td>2</td>
<td>Contemporary Music Ensemble</td>
</tr>
</tbody>
</table>
12.1.21 Master of Music (M.Mus.) Performance: Organ and Church Music (Thesis) (45 credits)

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisites may be assigned as additional required courses based on transcript review:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPD 560</td>
<td>1</td>
<td>Introduction to Research Methods in Music</td>
</tr>
<tr>
<td>MUPG 272D1</td>
<td>2</td>
<td>Continuo</td>
</tr>
<tr>
<td>MUPG 272D2</td>
<td>2</td>
<td>Continuo</td>
</tr>
</tbody>
</table>

**Thesis Performance (27 credits)**

18 credits:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 620</td>
<td>3</td>
<td>Performance Tutorial 1</td>
</tr>
<tr>
<td>MUIN 621</td>
<td>3</td>
<td>Performance Tutorial 2</td>
</tr>
<tr>
<td>MUIN 622*</td>
<td>3</td>
<td>Performance Tutorial 3</td>
</tr>
<tr>
<td>MUIN 622D1*</td>
<td>1.5</td>
<td>Performance Tutorial 3</td>
</tr>
<tr>
<td>MUIN 622D2*</td>
<td>1.5</td>
<td>Performance Tutorial 3</td>
</tr>
<tr>
<td>MUPG 600</td>
<td>9</td>
<td>Recital Project 1</td>
</tr>
</tbody>
</table>

* Students can take MUIN 622 or MUIN 622D1 and MUIN 622D2.

9 credits from:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 601</td>
<td>9</td>
<td>Recital Project 2</td>
</tr>
<tr>
<td>MUPG 602</td>
<td>6</td>
<td>Recital Project 3</td>
</tr>
<tr>
<td>MUPG 603</td>
<td>3</td>
<td>Recital Project 4</td>
</tr>
<tr>
<td>MUPG 605</td>
<td>3</td>
<td>Recording Project</td>
</tr>
<tr>
<td>MUPG 606</td>
<td>3</td>
<td>Interdisciplinary Project 1</td>
</tr>
<tr>
<td>MUPG 607</td>
<td>6</td>
<td>Interdisciplinary Project 2</td>
</tr>
<tr>
<td>MUPG 676</td>
<td>9</td>
<td>Special Project in Church Music</td>
</tr>
</tbody>
</table>

**Required Course**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUGS 605</td>
<td>0</td>
<td>Graduate Performance Colloquium</td>
</tr>
</tbody>
</table>

**Complementary Seminars (9 credits)**

3 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPP 690</td>
<td>3</td>
<td>Performance Practice Seminar 1</td>
</tr>
<tr>
<td>MUPP 691</td>
<td>3</td>
<td>Performance Practice Seminar 2</td>
</tr>
<tr>
<td>MUPP 692</td>
<td>3</td>
<td>Performance Practice Seminar 3</td>
</tr>
<tr>
<td>MUPP 693</td>
<td>3</td>
<td>Performance Practice Seminar 4</td>
</tr>
<tr>
<td>MUPP 694</td>
<td>3</td>
<td>Performance Practice Seminar 5</td>
</tr>
<tr>
<td>MUPP 695</td>
<td>3</td>
<td>Performance Practice Seminar 6</td>
</tr>
</tbody>
</table>
One approved graduate 3-credit seminar with the prefix MU CO, MUG S, MUG T, MU HL, MUM T, MUPP, or MUTH.

3 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUHL 591D1</td>
<td>(1.5)</td>
<td>Paleography</td>
</tr>
<tr>
<td>MUHL 591D2</td>
<td>(1.5)</td>
<td>Paleography</td>
</tr>
<tr>
<td>MUTH 602</td>
<td>(3)</td>
<td>Keyboard Modal Counterpoint</td>
</tr>
<tr>
<td>MUTH 604</td>
<td>(3)</td>
<td>Keyboard Tonal Counterpoint</td>
</tr>
</tbody>
</table>

or one graduate 3-credit seminar approved by the Department.

**Complementary Performance (9 credits)**

9 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 540</td>
<td>(.5)</td>
<td>Chamber Music Project 1</td>
</tr>
<tr>
<td>MUEN 541</td>
<td>(.5)</td>
<td>Chamber Music Project 2</td>
</tr>
<tr>
<td>MUEN 560*</td>
<td>(1)</td>
<td>Chamber Music Ensemble</td>
</tr>
<tr>
<td>MUEN 561*</td>
<td>(1)</td>
<td>2nd Chamber Music Ensemble</td>
</tr>
<tr>
<td>MUEN 569*</td>
<td>(1)</td>
<td>Tabla Ensemble</td>
</tr>
<tr>
<td>MUEN 573*</td>
<td>(2)</td>
<td>Baroque Orchestra</td>
</tr>
<tr>
<td>MUEN 580*</td>
<td>(1)</td>
<td>Early Music Ensemble</td>
</tr>
<tr>
<td>MUEN 593*</td>
<td>(2)</td>
<td>Choral Ensembles</td>
</tr>
<tr>
<td>MUEN 594*</td>
<td>(2)</td>
<td>Contemporary Music Ensemble</td>
</tr>
<tr>
<td>MUEN 597*</td>
<td>(2)</td>
<td>McGill Symphony Orchestra</td>
</tr>
<tr>
<td>MUHL 591D1**</td>
<td>(1.5)</td>
<td>Paleography</td>
</tr>
<tr>
<td>MUHL 591D2**</td>
<td>(1.5)</td>
<td>Paleography</td>
</tr>
<tr>
<td>MUPG 575D1*</td>
<td>(1.5)</td>
<td>Liturgical Organ Playing</td>
</tr>
<tr>
<td>MUPG 575D2*</td>
<td>(1.5)</td>
<td>Liturgical Organ Playing</td>
</tr>
<tr>
<td>MUPG 674</td>
<td>(3)</td>
<td>Project in Choral Conducting</td>
</tr>
<tr>
<td>MUTH 602**</td>
<td>(3)</td>
<td>Keyboard Modal Counterpoint</td>
</tr>
<tr>
<td>MUTH 604**</td>
<td>(3)</td>
<td>Keyboard Tonal Counterpoint</td>
</tr>
</tbody>
</table>

* May be taken more than once.

** If not taken as a seminar.

**12.1.22 Master of Music (M.Mus.) Performance: Conducting (Thesis) (45 credits)**

Instrumental and Choral

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisite courses may be assigned as additional courses based on transcript review:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPD 560</td>
<td>(1)</td>
<td>Introduction to Research Methods in Music</td>
</tr>
<tr>
<td>MUSP 500D1</td>
<td>(1)</td>
<td>Keyboard for Professional Practice</td>
</tr>
<tr>
<td>MUSP 500D2</td>
<td>(1)</td>
<td>Keyboard for Professional Practice</td>
</tr>
</tbody>
</table>

Choral Conducting:
MUO 1 (3) Orchestration 1
MUO 210* (2) Italian Diction
MUO 211* (2) French Diction
MUO 212* (2) English Diction
MUO 213* (2) German Diction

* Students take either MUO 210, MUO 211, MUO 212 or MUO 213

OR

Instrumental Conducting:
3 credits of:
- MUO 261 (3) Orchestration 1
- MUO 360 (3) Orchestration 2

Thesis Performance (27 credits)
18 credits:
- MUO 631 (3) Conducting Tutorial 1
- MUO 632 (3) Conducting Tutorial 2
- MUO 633 (3) Conducting Tutorial 3
- MUO 600 (9) Recital Project 1

9 credits from the following:
- MUO 601 (9) Recital Project 2
- MUO 602 (6) Recital Project 3
- MUO 605 (3) Recording Project

Required Courses
3 credits in:
Students are required to take MUO 605
- MUO 605 (0) Graduate Performance Colloquium
- MUO 580 (1.5) Rehearsal Techniques for Conductors

Complementary Courses (15 credits)
Seminars:
3 credits from the following:
- MUO 690 (3) Performance Practice Seminar 1
- MUO 691 (3) Performance Practice Seminar 2
- MUO 692 (3) Performance Practice Seminar 3
- MUO 693 (3) Performance Practice Seminar 4
- MUO 694 (3) Performance Practice Seminar 5
- MUO 695 (3) Performance Practice Seminar 6
3 credits of a graduate seminar with the prefix MUCO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

One additional graduate 3-credit seminar approved by the Department.

**Complementary Performance (6 credits)**

Choral Conducting:

- MUEN 572 (2) Cappella Antica
- MUEN 593 (2) Choral Ensembles

OR

Instrumental Conducting:

- MUEN 573 (2) Baroque Orchestra
- MUEN 590 (2) McGill Wind Orchestra
- MUEN 592 (2) Chamber Jazz Ensemble
- MUEN 594 (2) Contemporary Music Ensemble
- MUEN 595 (2) Jazz Ensembles
- MUEN 597 (2) McGill Symphony Orchestra

### 12.1.23 Master of Music (M.Mus.) Performance: Opera and Voice (Thesis) (45 credits)

Applicants to the Performance program are expected to have a background in Music Theory equivalent to the B.Mus. in Performance. Applicants found to be deficient in their background preparation may be required to take certain additional music theory undergraduate courses.

The following program prerequisites may be assigned as additional required courses based on transcript review:

- MUPD 560 (1) Introduction to Research Methods in Music
- MUPG 210 (2) Italian Diction
- MUPG 211 (2) French Diction
- MUPG 212 (2) English Diction
- MUPG 213 (2) German Diction

One of:

- MUHL 372 (3) Solo Song Outside Germany and Austria
- MUHL 377 (3) Baroque Opera
- MUHL 387 (3) Opera from Mozart to Puccini
- MUHL 388 (3) Opera After 1900
- MUHL 390 (3) The German Lied

**Thesis Courses (27 credits)**

9 credits:

- MUIN 620 (3) Performance Tutorial 1
- MUIN 621 (3) Performance Tutorial 2
- MUIN 622* (3) Performance Tutorial 3
And

**Opera Performance Thesis (18 credits)**

9 credits:

- MUPG 600* (9) Recital Project 1

  * Principal Opera Role only; by audition.

9 credits from:

- MUPG 601* (9) Recital Project 2
- MUPG 602** (6) Recital Project 3
- MUPG 603*** (3) Recital Project 4
- MUPG 605 (3) Recording Project
- MUPG 606 (3) Interdisciplinary Project 1
- MUPG 614 (3) Quick Study

  * Principal Opera Role only; by audition.
  ** Featured Opera Role only; by audition.
  *** Supporting Opera Role only; by audition.

OR

**Voice Thesis Performance (18 credits)**

9 credits:

- MUPG 600* (9) Recital Project 1

  * Solo Recital only.

9 credits from:

- MUPG 601* (9) Recital Project 2
- MUPG 602** (6) Recital Project 3
- MUPG 603 (3) Recital Project 4
- MUPG 605 (3) Recording Project
- MUPG 606 (3) Interdisciplinary Project 1
- MUPG 607 (6) Interdisciplinary Project 2
- MUPG 614 (3) Quick Study

  * Solo Recital; or Principal Opera Role by audition.
  ** Solo Recital; or Featured Opera Role by audition.

**Required Courses (3 credits)**

- MUGS 605 (0) Graduate Performance Colloquium
- MUIN 610 (1) Vocal Coaching 1
- MUIN 611 (1) Vocal Coaching 2
- MUIN 612 (1) Vocal Coaching 3
### Complementary Seminars (9 credits)

3 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 590*</td>
<td>3</td>
<td>Vocal Styles and Conventions</td>
</tr>
<tr>
<td>MUPP 690</td>
<td>3</td>
<td>Performance Practice Seminar 1</td>
</tr>
<tr>
<td>MUPP 691</td>
<td>3</td>
<td>Performance Practice Seminar 2</td>
</tr>
<tr>
<td>MUPP 692</td>
<td>3</td>
<td>Performance Practice Seminar 3</td>
</tr>
<tr>
<td>MUPP 693</td>
<td>3</td>
<td>Performance Practice Seminar 4</td>
</tr>
<tr>
<td>MUPP 694</td>
<td>3</td>
<td>Performance Practice Seminar 5</td>
</tr>
<tr>
<td>MUPP 695</td>
<td>3</td>
<td>Performance Practice Seminar 6</td>
</tr>
</tbody>
</table>

One approved graduate 3-credit seminar with the prefix MUO, MUGS, MUGT, MUHL, MUMT, MUPP, or MUTH.

3 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 590*</td>
<td>3</td>
<td>Vocal Styles and Conventions</td>
</tr>
<tr>
<td>MUPG 691</td>
<td>3</td>
<td>Vocal Ornamentation</td>
</tr>
<tr>
<td>MUPG 693</td>
<td>3</td>
<td>Vocal Treatises and Methods</td>
</tr>
<tr>
<td>MUPG 694</td>
<td>3</td>
<td>Vocal Physiology for Singers</td>
</tr>
</tbody>
</table>

* If not already taken.

### Complementary Performance (6 credits)

**Opera:**

Two terms of:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 696</td>
<td>1</td>
<td>Opera Theatre</td>
</tr>
</tbody>
</table>

2 credits of:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 696</td>
<td>1</td>
<td>Opera Theatre</td>
</tr>
</tbody>
</table>

**OR**

Two terms of:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 579</td>
<td>1</td>
<td>Song Interpretation 2</td>
</tr>
</tbody>
</table>

**Or**

**Voice:**

6 credits from (may be taken more than once):

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUEN 540</td>
<td>.5</td>
<td>Chamber Music Project 1</td>
</tr>
<tr>
<td>MUEN 541</td>
<td>.5</td>
<td>Chamber Music Project 2</td>
</tr>
<tr>
<td>MUEN 553</td>
<td>1</td>
<td>Vocal Chamber Ensemble</td>
</tr>
<tr>
<td>MUEN 554</td>
<td>2</td>
<td>Opera Excerpts</td>
</tr>
<tr>
<td>MUEN 560</td>
<td>1</td>
<td>Chamber Music Ensemble</td>
</tr>
<tr>
<td>MUEN 572</td>
<td>2</td>
<td>Cappella Antica</td>
</tr>
<tr>
<td>MUEN 579</td>
<td>1</td>
<td>Song Interpretation 2</td>
</tr>
</tbody>
</table>
12.1.24 Graduate Certificate (Gr. Cert.) Performance Choral Conducting (15 credits)

**NEW PROGRAM**

The Graduate Certificate in Performance - Choral Conducting is designed for choral conductors wishing to perfect their technical, pedagogical, and musical skills. This flexible program allows conductors to develop their craft while maintaining their professional activities. The program includes group tutorial instruction in conducting, ensemble participation, and complementary courses offering the opportunity to focus on conducting technique, rehearsal pedagogy, or performance practice. Enrollment is limited.

**Required Courses (8 credits)**

- MUIN 637 (3) Graduate Certificate Conducting Tutorial 1
- MUPD 560 (1) Introduction to Research Methods in Music
- MUPG 648 (4) Graduate Certificate Conducting Project

**Complementary Courses (7 credits)**

4 credits from the following:
- MUEN 563 (2) Jazz Vocal Workshop
- MUEN 572 (2) Cappella Antica
- MUEN 593 (2) Choral Ensembles

3 credits from the following:
- MUIN 638 (3) Graduate Certificate Conducting Tutorial 2
- MUPG 580* (1.5) Rehearsal Techniques for Conductors
- MUPG 677 (3) Seminar in Performance Topics 1
- MUPG 678 (3) Seminar in Performance Topics 2
- MUPP 690 (3) Performance Practice Seminar 1
- MUPP 691 (3) Performance Practice Seminar 2
- MUPP 692 (3) Performance Practice Seminar 3
- MUPP 693 (3) Performance Practice Seminar 4
- MUPP 694 (3) Performance Practice Seminar 5
- MUPP 695 (3) Performance Practice Seminar 6

* If this course is chosen, it must be taken for two terms (for 3 credits).

12.1.25 Graduate Diploma (Gr. Dip.) Performance (30 credits)

A one-year graduate performance diploma that allows excellent musicians to refine their technique and master repertoire through intensive coaching, practice, and performance projects. Designed as a polishing diploma, the program prepares musicians for professional careers as soloist, opera singers, collaborative pianists, chamber, jazz and orchestral musicians or for further graduate studies in performance. Flexible program requirements, with range of performance project options including solo, chamber, recording, orchestral auditions, and creative collaborations. Admission is by audition, with candidates having previously completed a B.Mus., a Licentiate, or M.Mus.

**Pre-requisite Courses**

Harpischord:
- MUPG 272D1 (2) Continuo
<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 272D2</td>
<td>(2)</td>
<td>Continuo</td>
</tr>
<tr>
<td>MUPG 372D1</td>
<td>(1)</td>
<td>Continuo</td>
</tr>
<tr>
<td>MUPG 372D2</td>
<td>(1)</td>
<td>Continuo</td>
</tr>
</tbody>
</table>

### Required Courses (16 credits)

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 634</td>
<td>(8)</td>
<td>Graduate Diploma Tutorial 1</td>
</tr>
<tr>
<td>MUIN 635</td>
<td>(8)</td>
<td>Graduate Diploma Tutorial 2</td>
</tr>
</tbody>
</table>

### Complementary Courses (14 credits)

8 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 640</td>
<td>(4)</td>
<td>Graduate Diploma Performance Project 1</td>
</tr>
<tr>
<td>MUPG 641</td>
<td>(4)</td>
<td>Graduate Diploma Performance Project 2</td>
</tr>
<tr>
<td>MUPG 642</td>
<td>(8)</td>
<td>Graduate Diploma Performance Project 3</td>
</tr>
<tr>
<td>MUPG 643</td>
<td>(4)</td>
<td>Graduate Diploma Interdisciplinary Project</td>
</tr>
<tr>
<td>MUPG 644</td>
<td>(4)</td>
<td>Graduate Diploma Concerto Performance</td>
</tr>
<tr>
<td>MUPG 645</td>
<td>(4)</td>
<td>Graduate Diploma Recording Project</td>
</tr>
</tbody>
</table>

6 credits of Performance courses with departmental approval from:

Any ensemble course with the prefix MUEN at the 500 or 600 level.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 571*</td>
<td>(1)</td>
<td>Free Improvisation 1</td>
</tr>
<tr>
<td>MUPG 572D1**</td>
<td>(.5)</td>
<td>Free Improvisation 2</td>
</tr>
<tr>
<td>MUPG 572D2**</td>
<td>(.5)</td>
<td>Free Improvisation 2</td>
</tr>
</tbody>
</table>

* may only be taken once (not open to Jazz students)

** may only be taken once

and the additional courses from the following list for these areas:

**Voice**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 610*</td>
<td>(1)</td>
<td>Vocal Coaching 1</td>
</tr>
<tr>
<td>MUIN 611*</td>
<td>(1)</td>
<td>Vocal Coaching 2</td>
</tr>
<tr>
<td>MUPG 590**</td>
<td>(3)</td>
<td>Vocal Styles and Conventions</td>
</tr>
</tbody>
</table>

* may be taken only once per diploma

** if not already taken

**Piano**

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 670*</td>
<td>(2)</td>
<td>Advanced Continuo 1</td>
</tr>
<tr>
<td>MUPG 671*</td>
<td>(2)</td>
<td>Advanced Continuo 2</td>
</tr>
<tr>
<td>MUPG 683</td>
<td>(1.5)</td>
<td>Piano Seminar 1</td>
</tr>
<tr>
<td>MUPG 684</td>
<td>(1.5)</td>
<td>Piano Seminar 2</td>
</tr>
<tr>
<td>MUPG 687**</td>
<td>(1)</td>
<td>Collaborative Piano Repertoire 1: Song</td>
</tr>
<tr>
<td>MUPG 688**</td>
<td>(1)</td>
<td>Collaborative Piano Repertoire 2: Instrumental</td>
</tr>
<tr>
<td>MUPG 689**</td>
<td>(1)</td>
<td>Collaborative Piano Rep.3: Orch. Reduction, Opera, Oratorio</td>
</tr>
</tbody>
</table>
Chamber Music

MUIN 500* (1) Practical Instruction 1

* may be repeated only once per program

Organ

MUPG 575D1 (1.5) Liturgical Organ Playing
MUPG 575D2 (1.5) Liturgical Organ Playing
MUPG 670* (2) Advanced Continuo 1
MUPG 671* (2) Advanced Continuo 2

One 3-credit seminar at the 500 or 600 level approved by the Department

* if not already taken

Early Music

MUPG 670* (2) Advanced Continuo 1
MUPG 671* (2) Advanced Continuo 2

* if not already taken

Jazz

MUJZ 640* (2) Jazz Composition & Arranging 1
MUJZ 641* (2) Jazz Composition & Arranging 2

One 3-credit seminar starting with MUPG*

* if not already taken

12.1.26 Graduate Artist Diploma (Gr. Art. Dip.) Performance (30 credits)

A one-year graduate performance diploma that allows excellent musicians to refine their technique and master repertoire through intensive coaching, practice, and performance projects. Designed as a polishing diploma, the program prepares musicians for professional careers as soloists, opera singers, collaborative pianists, chamber, jazz, and orchestral musicians or for further graduate studies in performance. Program requirements are flexible, with a range of performance project options including solo, chamber, recording, orchestral auditions, and creative collaborations. Admission is by audition, with candidates having previously completed a B.Mus., a Licentiate, or M.Mus.

Co-requisite Courses

For Harpsichord students:

MUPG 272D1 (2) Continuo
MUPG 272D2 (2) Continuo
MUPG 372D1 (1) Continuo
MUPG 372D2 (1) Continuo

Required Courses (16 credits)

MUIN 710 (8) Graduate Artist Diploma Tutorial 1
MUIN 711 (8) Graduate Artist Diploma Tutorial 2
### Complementary Courses (14 credits)

8 credits from the following:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 740</td>
<td>(4)</td>
<td>Graduate Artist Diploma Performance Project 1</td>
</tr>
<tr>
<td>MUPG 741</td>
<td>(4)</td>
<td>Graduate Artist Diploma Performance Project 2</td>
</tr>
<tr>
<td>MUPG 742</td>
<td>(8)</td>
<td>Graduate Artist Diploma Performance Project 3</td>
</tr>
<tr>
<td>MUPG 743</td>
<td>(4)</td>
<td>Graduate Artist Diploma Interdisciplinary Project</td>
</tr>
<tr>
<td>MUPG 744</td>
<td>(4)</td>
<td>Graduate Artist Diploma Concerto Performance</td>
</tr>
<tr>
<td>MUPG 745</td>
<td>(4)</td>
<td>Graduate Artist Diploma Recording Project</td>
</tr>
</tbody>
</table>

0-3 credits from:

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUSR 692</td>
<td>(3)</td>
<td>Music Production Workshop</td>
</tr>
</tbody>
</table>

* Required of all instruments except Voice

3-6 credits from:

Performance courses with departmental approval from the following lists:

Any ensemble course with the prefix MUEN at the 500 or 600 level

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 571*</td>
<td>(1)</td>
<td>Free Improvisation 1</td>
</tr>
<tr>
<td>MUPG 572D1*</td>
<td>(.5)</td>
<td>Free Improvisation 2</td>
</tr>
<tr>
<td>MUPG 572D2*</td>
<td>(.5)</td>
<td>Free Improvisation 2</td>
</tr>
</tbody>
</table>

* may be taken only once

and the additional courses from the following list for these areas:

Voice

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 610*</td>
<td>(1)</td>
<td>Vocal Coaching 1</td>
</tr>
<tr>
<td>MUIN 611*</td>
<td>(1)</td>
<td>Vocal Coaching 2</td>
</tr>
</tbody>
</table>

* may be taken only once per diploma

Piano

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUPG 670*</td>
<td>(2)</td>
<td>Advanced Continuo 1</td>
</tr>
<tr>
<td>MUPG 671*</td>
<td>(2)</td>
<td>Advanced Continuo 2</td>
</tr>
<tr>
<td>MUPG 687**</td>
<td>(1)</td>
<td>Collaborative Piano Repertoire 1: Song</td>
</tr>
<tr>
<td>MUPG 689**</td>
<td>(1)</td>
<td>Collaborative Piano Rep.3: Orch. Reduction, Opera, Oratorio</td>
</tr>
</tbody>
</table>

* if not already taken.

** may be repeated with permission of the instructor.

Chamber Music

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Credits</th>
<th>Course Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUIN 500*</td>
<td>(1)</td>
<td>Practical Instruction 1</td>
</tr>
</tbody>
</table>

* may be repeated once per program.

Organ
MUPG 575D1 (1.5) Liturgical Organ Playing
MUPG 575D2 (1.5) Liturgical Organ Playing
MUPG 670* (2) Advanced Continuo 1
MUPG 671* (2) Advanced Continuo 2

One 3-credit seminar at the 500 or 600 level approved by the Department
* if not already taken.

Early Music
MUPG 670* (2) Advanced Continuo 1
MUPG 671* (2) Advanced Continuo 2
* if not already taken.

12.1.27 Doctor of Music (D.Mus.) Music: Composition

A minimum of two years' residence is required beyond the M.Mus. in Composition, or its equivalent. Details concerning the comprehensive examinations, composition performance, thesis, and academic regulations are available from the Graduate Coordinator, Schulich School of Music or from the Music Graduate Handbook (http://www.mcgill.ca/music/current-students/graduate/graduate-music-handbook).

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis
The thesis is a musical composition of major dimensions together with a written analysis of the work. The thesis must be defended in an oral examination.

Required Courses (12 credits)
MUGS 701 (0) Comprehensive Examinations
MUGS 702 (0) Comprehensive Examination Part 2

12 credits (two years) of:
MUCO 722D1 (3) Doctoral Composition Tutorial
MUCO 722D2 (3) Doctoral Composition Tutorial

Elective Courses (12 credits)
Four approved 3-credit graduate electives or the equivalent.

Composition Performance
The candidate must present a concert of his/her compositions. With the permission of the Composition Area Committee, the compositions may be presented as parts of two or three concerts, or as a list of national and international performances since the student began his/her residency.

12.1.28 Doctor of Music (D.Mus.) Music: Performance Studies

A minimum of two years' residence is required beyond the M.Mus. in Performance, or its equivalent.

Details concerning the comprehensive examinations, composition performance, thesis and academic regulations are available from the Graduate Studies website (http://www.mcgill.ca/music).

Thesis

Recitals (36 credits)
MUPG 760 (12) Doctoral Recital 1
MUPG 767 (12) Doctoral Recital 2
MUPG 771 (12) Doctoral Final Project

**Required Courses (27 credits)**

- MUGS 701 (0) Comprehensive Examinations
- MUGS 711 (0) Performance Doctoral Colloquium 1
- MUGS 712 (0) Performance Doctoral Colloquium 2
- MUPD 650 (3) Research Methods in Music

**Performance Tutorials**

One hour per week.

- MUIN 720 (4) D.Mus. Performance Tutorial 1
- MUIN 721 (4) D.Mus. Performance Tutorial 2
- MUIN 722 (4) D.Mus. Performance Tutorial 3
- MUIN 723 (4) D.Mus. Performance Tutorial 4
- MUIN 724 (4) D.Mus. Performance Tutorial 5
- MUIN 725 (4) D.Mus. Performance Tutorial 6

Or

One and a half (1.5) hours per week

- MUIN 730 (6) D.Mus. Performance Tutorial 8
- MUIN 731 (6) D.Mus. Performance Tutorial 9
- MUIN 732 (6) D.Mus. Performance Tutorial 10
- MUIN 733 (6) D.Mus. Performance Tutorial 11

**Complementary Courses**

9-17 credits

9 credits at the 500 level or higher, to be chosen from the Schulich School of Music's seminar offerings; 3 of the 9 credits may be replaced with a supervised special project approved by the advisory committee, departmental chair and the Associate Dean of Graduate Studies in Music.

0-8 credits from (Voice Candidates only: Vocal Repertoire Coaching):

- MUIN 700 (2) Doctoral Repertoire Coaching 1
- MUIN 701 (2) Doctoral Repertoire Coaching 2
- MUIN 702 (2) Doctoral Repertoire Coaching 3
- MUIN 703 (2) Doctoral Repertoire Coaching 4

**12.1.29 Doctor of Philosophy (Ph.D.) Music (Composition, Music Education, Musicology, Music Technology, Sound Recording, Theory)**

(Composition, Music Education, Musicology, Music Technology, Sound Recording, Theory)

The Ph.D. requires a minimum of three years of full-time resident study (six full-time terms) beyond a bachelor's degree. A candidate who holds a master's degree in the area of specialization may, on the recommendation of the Department, be permitted to count the work done for the master's degree as the first year of resident study.

Details concerning the comprehensive examinations, thesis, and academic regulations are available from the Graduate Studies Coordinator, Schulich School of Music or from the Music Graduate website at: http://www.mcgill.ca/music/programs.
Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

**Thesis**

A thesis for the doctoral degree must constitute original scholarship and must be a distinct contribution to knowledge. It must show familiarity with previous work in the field and must demonstrate ability to plan and carry out research, organize results, and defend the approach and conclusions in a scholarly manner. The research presented must meet current standards of the discipline; as well, the thesis must clearly demonstrate how the research advances knowledge in the field. Finally, the thesis must be written in compliance with norms for academic and scholarly expression and for publication in the public domain.

All courses and language requirements and the comprehensive examinations must be successfully completed before the thesis proposal is submitted.

**Language Reading Requirements**

No foreign-language reading examinations required in Sound Recording and Music Technology.

**Composition/Music Education**

One foreign-language reading examination required. Students whose mother tongue is French are exempt from the French Reading Exam.

**Musicology**

One foreign-language reading examination required in one language other than English (or French for francophone students) as determined in consultation with their supervisor. All students who intend to do dissertation research on music in the European tradition are strongly advised to acquire reading knowledge of German in addition to the language requirement related to their research.

**Music Theory**

Two foreign languages required. Normally, one of these will be German and the other related to the candidate's field of research. An additional language may be required if considered necessary for the candidate's research. Students whose mother tongue is French are exempt from the French Language Reading examination. Note: The language reading examinations must be passed before a candidate will be permitted to sit the comprehensive examinations.

**Required Courses**

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUGS 701</td>
<td>0</td>
<td>Comprehensive Examinations</td>
</tr>
<tr>
<td>MUGS 702</td>
<td>0</td>
<td>Comprehensive Examination Part 2</td>
</tr>
</tbody>
</table>

**Complementary Courses (6-36 credits)**

**Students entering in Ph.D. 1**

A minimum of five 3-credit graduate courses approved by the Department (the Doctoral Tutorial will be considered a course for purposes of this requirement).

Additional graduate courses (normally two to seven 3-credit graduate courses), will be assigned by the Director of Graduate Studies in consultation with the area chair at the time of the admissions decision.

0-6 credits (for Music Theory students who have not completed these or equivalent courses) from:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTH 658</td>
<td>3</td>
<td>History of Music Theory 1</td>
</tr>
<tr>
<td>MUTH 659</td>
<td>3</td>
<td>History of Music Theory 2</td>
</tr>
</tbody>
</table>

**Students entering in Ph.D. 2**

Applicants who have completed a master's degree before entering the Ph.D. program will be admitted into Ph.D. 2, and assigned graduate courses (normally two to seven 3-credit graduate courses) beyond the master's requirements.

The number of courses will be assigned by the Director of Graduate Studies in consultation with the area chair at the time of the admissions decision.

Applicants in composition will be required to complete at least four approved 3-credit graduate courses and 12 credits (two years) of:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MU CO 722D1</td>
<td>3</td>
<td>Doctoral Composition Tutorial</td>
</tr>
<tr>
<td>MU CO 722D2</td>
<td>3</td>
<td>Doctoral Composition Tutorial</td>
</tr>
</tbody>
</table>

0-6 credits (for Music Theory students who have not completed these or equivalent courses) from:

<table>
<thead>
<tr>
<th>Course</th>
<th>Credits</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MUTH 658</td>
<td>3</td>
<td>History of Music Theory 1</td>
</tr>
</tbody>
</table>
Required attendance for four terms of the Doctoral Colloquium:
Note: Regular attendance and at least one presentation on his/her thesis research in the colloquium during the course of their doctoral studies is required.

Composition applicants only:
The candidate must present a concert of his/her compositions. With the permission of the Composition Area Committee, the compositions may be presented as parts of two or three concerts, or as a list of national and international performances since the student began his/her residency.

12.1.30 Doctor of Philosophy (Ph.D.) Music: Gender and Women's Studies

Additional prerequisite courses may be assigned to candidates in Composition, Music Education, Music Theory, Music Technology, and Musicology following transcript review and/or placement exams.

Thesis
A thesis for the doctoral degree must constitute original scholarship and must be a distinct contribution to knowledge. It must show familiarity with previous work in the field and must demonstrate ability to plan and carry out research, organize results, and defend the approach and conclusions in a scholarly manner. The research presented must meet current standards of the discipline; as well, the thesis must clearly demonstrate how the research advances knowledge in the field. Finally, the thesis must be written in compliance with norms for academic and scholarly expression and for publication in the public domain.

Language Reading Requirements
Two foreign languages required (one foreign language for students in composition, music education; none required for students in sound recording and music technology). Normally, one of these will be German and the other related to the candidate's field of research. A third language may be required if considered necessary for the candidate's research. Students whose mother tongue is French are exempt from the French Language Reading examination. Note: The language reading examinations must be passed before a candidate will be permitted to sit the comprehensive examinations.

Required Courses (6 credits)

WMST 601 (3) Feminist Theories and Methods
WMST 602 (3) Feminist Research Symposium

Comprehensive examination

MUGS 701 (0) Comprehensive Examinations
MUGS 702 (0) Comprehensive Examination Part 2

Doctoral Colloquium
Note: Regular attendance and at least one presentation of their thesis research in the Colloquium during the course of their doctoral studies is required.

Complementary Courses (12-27 credits)
12-27 credits of graduate courses at the 500 level or higher, approved by the Department (3 of the 27 credits must be in gender/women's studies, taken in the Department or outside and approved by the Department).

Applicants who have completed an M.A. degree in music (or equivalent) before entering the Ph.D. program will be required to complete at least 12 credits of courses at the 500, 600, or 700 level approved by the Department beyond the M.A. requirements (3 of the 12 credits must be in gender/women's studies, taken in the Department or outside and approved by the Department).